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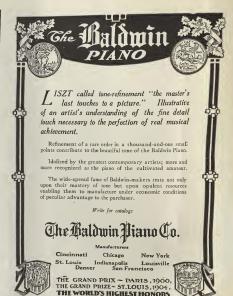
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FEBRUARY, 1915

VOL, XXXIII No. 2



TRAGIC POLAND AND ITS MUSICAL GLORY.

THE centuries old morning hymns, the quaint Hajnalys, chanted from the towers of old Cracow, waken the people to a new day in the pathetic history of one of the most wonderful countries of the world. Within her borders the sons of Poland are now fighting, blood against blood, for those very powers which only a few score years ago robbed Poland of its national rights,

to leave it to-day the Belgium of the East, the bitter spectacle of the centuries.

Thousands of Americans, warmed by the valorous assistance of able Poles who came to America to take part in our own struggle for freedom, pray for the restoration of Poland. If you would gain an idea of the potentialities of the Polish people buy that remarkable book entitled "Poland, a Study of the Land, the People and the Literature," by the brilliant Danish Jewish critic, George Brandes. You will leave its pages burning with good old-fashioned indignation. To think that such a people should be ruled over by any other government than one of their own, no matter how great, how good or how powerful that government might be!

Those who now feel that the tragedy of Poland is ending and that a new Poland may spring from the ashes of what that daring writer, Michael Monaghan, has called "The Last War of the Kings," must realize that Poland has gained its greatest renown during the latter part of the nineteenth century through its wonderfully able musicians. While there have been great men in large number in other branches of Polish accomplishment-among them giants like Hendrik Sienkiewicz-the world at large has not failed to note that music is the art in which the genius of Poland has received its greatest recognition. Who can estimate music's debt to the land of Chopin and Paderewski?



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JAMES A. GARFIELD, teacher, soldier, President of the United States, said at the Chautauqua Assembly in 1880: "The American people are gaining leisure; upon the use of this leisure the future of the nation will depend." Are you impressed with the far seeing wisdom of our martyred statesman? Do you perceive that some thirty years after Garfield's day we are getting more and more leisure all the time? Do you realize that it is little more than a half a century since the household art of spinning, weaving, baking, tailoring, etc., were taken from the home to great factories where for years employers ground the very lives out of men, women and children to make fortunes for themselves? Do you know that the bronze arm of labor has taken hold of legislators and forced them to provide an eight hour day, better care of women workers and freedom for the child at school age? Have you observed that there is a still greater force than labor at work making for more leisure

for all of us? Scientific business training has shown business men that leisure is invaluable, that profits are greater where workers have more time they "can call their own." Of course there are certain businesses which demand long hours and close attendance for their successful conduct, but there are others where the same work can be done in fewer hours provided the workers are enthusiastic enough. On the 11th of last July merchants in some eastern cities concluded that it would pay them to close their stores all day Saturday during the summer. Accordingly thousands of workers had eight glorious days of leisure added to their lives. Such a course in other businesses would have been ruinous, but for these merchants those eight

days meant that their workers would be reinforced for a more exacting business campaign during the coming winter.

Indeed everything points to more leisure for all workers in the future. Every musician should see that he commands a certain time away from his regular work in which he may recreate his body, refresh his mind and advance himself along some line apart from music. Selling time as he does he hesitates to reserve any for himself. All of his stock in trade is parceled out to some one else and he does not even take time to make proper business plans or adopt some study that will put him ahead in the world. One might safely say that success depends upon the proper utilization of leisure. Capitalize your leisure and you will be drawing big dividends before you know it

To those whose businesses allow them ever increasing leisure may we not suggest music as one of the most profitable occupations for self advancement. More leisure, more music, make that your motto and life will be better for you.



A PURLOINED EDITORIAL.



Sometimes we see something so good that we want to share with our readers. This happened when we took the July 6th, 1914, edition of The Independent out of our mail box and read the leading editorial. The Independent has been issued for sixty-five years. Its outlook is broad and its policy uplifting. We have purloined part of the editorial we mentioned. We endorse every word of it

"It is well to be graduated from the grammar school. That gives something of an education. It is very desirable then, if possible, for a boy or girl with the least bit of ambition, to pass to and through the high school. If then it is anything more than a ten-dollar boy or girl, it is a privilege to be allowed the thousand dollar education which the college will allow. It is a further advantage for the choice student to take the post-graduate instruction which the universities and professional schools offer. Then the privilege of a period of study in a foreign institution and in another language is no waste of time. Fortunate is the boy or girl, with brains and will to make it worth while, to whom such manifold advantages are given.

"But all this is not necessary in order to get real culture and a genuine education. Shakespeare did not have it. Milton did have what corresponds to it. Milton had the culture of books and schools and travel. Shakespeare had the mental training which came to one who made the most of contact with men and rubbing against the world. A student he must have been, a reader of books, a listener to the addresses of statesmen and the converse of the best culture of his day. His was an anticipative Chautauqua education.

"We have now evening schools and correspondence schools. and university extension courses, the Chautauqua lectures and books of instruction in various branches of learning, which will give to the student at home very much of what he would otherwise miss by his inability to go to a university.

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From an interview with the world famous viriuoso composer

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Facts About Musical Belgium

THE Cathedral at Rheims possesses an organ built by Oudin Hestre in 1481. It

is considered a masterpiece of its kind. Louvain was the birthplace of Charles Auguste de Bériot, the famous violinist (1802-1870). De Bériot's latter years were spent in much misery due to loss of sight and a withered left arm.

Liége was the birthplace of two musicians of first eminence, André Grétry (1741-1813), and Cesar Franck (1822-90) Grétry was a special favorite with Napoleon Bonaparte, who bestowed upon him a pension of 4,000 francs a year and made him a Chevalier

of the Legion of Honor. Liége may also be regarded as the centre of the famous Belgian school of violin-playing. Among the eminent violinists born there are Hubert Léonard. César Thomson, Ovide Musin, François Herbert Prume

François Joseph Gossec (1734-1829), the famous Belgian composer, was so fond of music as a child that he is said to have manufactured a fiddle for himself out of a sabot (a wooden shoe), making the strings of

To Develop "Pearly" Runs

BY E. A. GEST,

THE adjective "pearly" as applied to music is not a very accurate term, and is somewhat overworked, vet it is used to describe a certain quality, and every one understands the quality referred to where the word

One very good way to acquire this quality in runs and rapid passages is to play such passages at various rates of speed, but very soft-not the degree of tone that p or mp would indicate, but what might be understood by bbbbbbb.

It is very difficult to play a passage with this light tone, and keep it under perfect control. Some keys will be struck with an f_z bang, while others will not be sounded at all. On this account we can more readily tell which are the weak fingers and the awkward hand positions-the object being, of course, to

strike all keys with a perfectly even, light tone.

A few moments spent in this manner every day will go far towards making the runs and scale passages sound even, liquid and pearly,

Do You Know?

"FATHER KEMP," the founder of the "Old Folks' Singin' Skewl," was a shoe dealer in Boston. He was born at Wellfleet, Mass., 1820, and died in Boston,

Rev. Charles Wesley, author of Jesu, Lover of My Soul, Love divine, all love excelling, Hark, the herald angels sing, etc., wrote in all over 6,000 hymns.

Handel's Largo has come to be regarded as a sacred melody. As a matter of fact, however, it is a tune from an opera. It is the aria Ombra mai fu from

Probably the first person to employ a gong in a modern orchestral work was François Joseph Gossec, the Belgian composer contemporary with Gretry and Rameau. He employed it in music written for the funeral of Mirabeau.

The rasping effect on a violin or other stringed instrument when a string is defective is known as a "wolf." The same term is sometimes applied to a discord produced when playing in certain keys on an organ not tuned in equal temperament. The harsh squeak produced on a reed instrument, such as the clarinet, by bad blowing is known as a "goose."

A flute is not usually an expensive instrument, but it can be made so if necessary. Probably the most expensive flute on record is that bought by Ismenias of Thebes, a city in ancient Egypt. This gentleman is said to have paid three talents-approximately \$2,-



Mendelssohn's Interested Listener

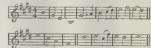
In his extremely interesting volume of reminiscences, Pages from an Unwritten Diary, Sir Charles Villiers Stanford recounts the following Mendelssohn story which he got from Joachim, and which Joachim heard from Mendelssohn in person. When Mendels-sohn visited Italy, in 1831, he had an introduction to the wife of the military commandant at Milan, Dorothea von Ortmann, the intimate friend of Beet-hoven. Her name is immortalized on the title-page of the Sonata, Opus 101. Mendelssohn was invited to her house, and had played her own special sonata and agreat deal of Bethoven besides, when a little modest Austrian official who had been sitting in the corner came up and said mindly, "Ach! Wollen sie nicht etwas vom lieben Vater spielen?" (Won't you play something of my dear father??)

Mendelssohn: "Who was your father?" Austrian Official: "Ach! Mozart,"

"And," said Mendelssohn, "I did play Mozart for him, and for the rest of the evening." This little touch of filial jealousy moved him deeply.

Haydn, Dvorak and the Anglican Chant

THE Anglican chant has endured the acid test of ime for so long that it is now well established among One of the greatest of its admirers was Toses Haydn, who happened to be in London at a time when the Charity-School children were to be at St. Paul's Cathedral on their annual festival. The children sang the following chant in unison:



"This simple and natural air," said Haydn, "gave me the greatest pleasure I ever received from music."
On the other hand we learn from no less than Sir Charles Villiers Stanford that when Dvorak visited Cambridge University and went to church, he "was nearly driven crazy by the chanting of the psalms, which he thought simply a barbarous repetition of a

Masonic Symbolism in the "Magic Flute"

THE last opera of Mozart, Die Zauberflöte (The Magic Flute) is supposed by many to be of Masonic import. The work was composed at a time Masons in Austria were suffering much oppression at the hands of Marie Antoinette, and Mozart was known to be an ardent Mason. The character Queen of the Night supposed to represent Marie Antoinette, and the three chords with which the overture opens, and which also occur elsewhere, are supposed to have Masonic significance. The plot of the opera is so inane that significance, otherwise Mozart could hardly have lavished so much enthusiasm and so much genius upon the score. The libretto is usually ascribed to Schikaneder, but it is also said that Schikaneder practically active the score of t tically stole it from Gieseke, an actor and singer from This is quite in keeping with the character of Schikaneder, who, it will be remembered per-mitted Mozart to die in miserable poverty while enjoying huge profits from this very opera, Die Zauberflöte, which owed its success almost entirely to Mozart.

A Pair of Devices for Maintaining Interest

RV W. OLIVER

WHEN the little pupil becomes indifferent as to practice and lesson preparation you might try one of the following exnedients .

First: A "Growing Measure." Take a paper ribbon like that upon which ribbon is wound. Mark it into inch lengths with a pencil or pen. Each lesson well rendered entitles the pupil to color one inch space. If

it is especially well prepared a flag or star "sticker" i placed on the space.

Second: "Around the Clock Face" is more fun. On a large card trace a clock dial, and affix a pair of cardboard "hands." A perfect lesson marks the advance of good work one "hour" further on the clock, while lessons less perfect are graduated accordingly An especially well prepared lesson thus means a longer advance on the dial. There is a real anxiety on the part of each pupil to reach the twelve o'clock sign before another of the class can do so

How the Chinese Sang to their Ancestors

The Chinese veneration for their ancestors is well known. Carl Engel in his Music of the Most Ancient Nations quotes a Chinese Hymn which is very old, and which is used "in honor of the ancestors." The ceremony took place annually in a large hall of the imperial palace, in which the portraits of the former emperors were ranged upon the walls. Near the entrance on the right and left, stood the instrumental performers; opposite the entrance stood the singers; in the middle of the hall, the dancers, whose office it was to perform at a given signal some sacred evolutions. Upon a table were placed various articles used as offerings and libations. When everything was thus duly prepared, the emperor, amidst the deepest silence, entered the hall. Then at a signal on the large drum, taokou, the hymn, slow and solemnly sung, commenced. During the performance, the emperor knelt at assigned places, brought his offerings, and burnt incense in honor of his ancestral relations, whose spirits were supposed to be present during the solemn ceremony All was conducted according to strictly prescribed rules. and the three parts of the hymn did not immediately follow each other, but there were intervals of silence between, until a signal directed the recommencement

The Soul of Robert Schumann

THE music of Robert Schumann is not for musical babes and sucklings. Even the pieces specially composed for children express much that is not obvious, that is far beyond the child mind. The following extract from a letter of Schumann's to his beloved Clara shows us how many subtle influences went to the making of the great master's music:

"Everything touches me that goes on in the world -politics, literature, people. I think after my own fashion of everything that can express itself through music, or can escape by means of it. This is why many of my compositions are so hard to understand. because they are bound up with very remote associations, and often very much so because everything of importance in the time takes hold of me and must express it in musical form. And this, too, is why so few compositions satisfy my mind, because apart from all defect in craftsmanship, the ideas themselves are often on a low plain, and their expression is often commonplace. The highest that is here attained scarcely reaches to the beginning of what is aimed at in my music. The former may be a flower, the latter is a poem, so much the more spiritual; the one is an impulse of raw nature; the other the work of poetical consciousness."



in general is inclined to look upon all art workers as idealists confined to a narrow road very much apart from the broad pathway of life itself. As a matter of fact, the art-worker never approaches the great until he has placed himself in communication with life in all its wonderful manifestations. Take, for instance, the case of the remarkable Florentine painter Leonardo da Vinci. The average reader would probably re-

ductions must be, to say the least, transient in value. "Again, we encounter the case of another great Italian artist. Michelangelo, painter, sculptor, architect and poet. Could the creator of so many amazingly beautiful art works have been as great had he not possessed the universal quality of mind which must have compelled him to develop the technic of expression in many different forms of his art. This can not be attributed so much to a kind of natural versatility as to his great breadth of vision, his communion with Wagner is likewise one in which our attention is drawn to a remarkable exhibition of breadth. In his carliest works Wagner followed the traditions of the Italian and French opera composers. Rienzi is quite as spectacular in its mise en scéne as anything that Meyerbeer ever wrote, but Wagner's broad outlook upon life soon led him to reach out for larger works. While it is frequently averred by man-critics that Wagner's music is greatly superior to his verse, we must nevertheless remember that the music of one of his earlier operas was rejected at the Paris opera and the libretto

"THE call for breadth in musical art has been in-

sistent since the earliest days of its history. Yet one

can not help being conscious of the fact that the public

nember him as the creator of the much discussed

Mona Lisa, but he was far more than a painter. He

was an architect, an engineer, a sculptor, a scientist, a

of music, to say nothing of that of aerial navigation. Da Vinci lived over four centuries ago, and yet even

in our own time, one now and then finds well meaning

individuals who fail to realize that unless the artist

"Many of the great composers of the past have been men of such pronounced musical breadth that they could not have confined themselves to the creative branches of their work. Bach, Handel, Mozart, Beethoven, Weber, Mendelssohn, Brahms and others took great pride in their public performances. Indeed, in the early days of musical art, when the literature of the piano, for instance, was insignificant in comparison with its great present wealth, the interpreter was in many cases identical with composer. Interest centered in him because of the fact that he was gifted with the creative faculty. Bach, indeed, was not only a masterly organist but could play the violin and the clavichord in a manner which attracted wide attention

accepted for the use of another composer. In Wagner

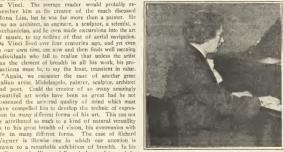
one finds not only the composer, but the poet and the

creator of immortal stage pictures.

Since the time of Bach, however, the score of music has increased so enormously that if one masters the literature of one instrument he will have accomplished a great task. But he should not, however, permit this accomplishment to obliterate everything else in his life, as so many apparently think he must If he possesses the mind of a creator he owes it to himself and to society to develop that as well. He must keep in touch with the great movements of his time and of the past in art, science, history and philosophy. The student who sacrifices these things can never hope to climb to fame on a ladder of

SERIOUS INTEREST IN STUDY

"The need for technic must, nevertheless, not be underrated. Technic demands patient, painstaking, persistent study. Art without technic is invertebrate



PADEREWSKI AT THE KEYBOARD

shapeless, characterless. You ask me whether the Polcs. for instance, are a musical people. I can only say that one constantly meets in Poland young men and women with the most exceptional musical talent-but what is talent without serious, earnest study leading to artistic and technical perfection?

"For more than one hundred years Poland has been woefully restricted in its development. Without national resources and with limited school facilities little progress of a broad character has been possible In the conservatory at Warsaw, for instance, we meet at once a decided difference between that institution and the great music schools at Moscow and St. Petersburg. In the Russian conservatories general educational work goes hand in hand with music and the result is that the students receive a comprehensive course leading to high culture. If the same studies were introduced in the Warsaw schools, instruction yould have to be in the Russian language and the Polish opposition to this is so great that such a plan could only meet with failure. One can but take pride in a nation that has been divided for a century, yet still maintains the integrity of its mother tongue.

"As a consequence of the educational conditions in Poland there has been in the past what might be described as a lack of ambition to develon serious works of art. The people strive to be light-hearted and much of the music one hears in the home takes its complexion from this spirit. However, there has developed in Poland during the last twenty or twentyfive years what many now regard as the new Polish school of music. Much of this is due to the efforts of that remarkable man Sigismund Noszkowski

"Noszkowski was born in 1848. He was early fired with an intense zeal to develop the melodic resources of his native land. For a time he studied under Kiel and Raif at Berlin, but in the late eighties he became a professor at the Warsaw Conservatory. His noble titude toward his art may be estimated from the fact that his efforts for a time were confined to the invention of a system of musical notation for the blind His example soon inspired many younger men to work at musical creation and as a result we can point at the present moment to distinguished younger composers with really remarkable accomplishments as musicians. Among the best known I may quote such names as Szymanowski, Rozycki, Melcer. The composer Fitelberg, is frequently classed among the members of the new Polish school, despite the fact that he is properly of Russian Jewish origin.

"By the use of themes suggesting those of the folk music of Poland, these younger men, all finely equipped for their careers through exhaustive technical training have produced new musical works which must contribute much to the fame of Poland and to the pride of the Poles. This has been accomplished, it should be remembered, despite the political and educational restrictions and notwithstanding the fact that the scarcity of means for promoting musical culture in Po'and is almost ludierous. The conservatory, for instance has a subvention of only about four thousand dollars

BREADTH THROUGH PRACTICE.

While there are many extremely gifted musicians in Poland, the young people, like the young people of many lands, are far too inclined to look upon music as a pastime rather than as a serious study. This does not mean that the student should eliminate the joy or the pleasure from his work at the keyboard, but he should rather find his true happiness in labor of a more serious kind. In Poland the general state of the musical development is not very great, but this is not due to lack of talent. In fact the quantity of talent is in some cases surprisingly high. This is particularly the ease among executive artists. They have rich imaginations and great temporary zeal but lack the inclination or ability to regard music as a serious art worthy of a great life struggle.

"Students spend too much time in playing and too little in work. It seems beyond the comprehension of many that hour after hour may be thrown away at the keyboard and little or nothing accomplished. The very essence of success is, of course, practice. But students who are gifted are very likely to be so enchanted with a composition that they dream away the priceless practice minutes without any more definite purpose than that of amusing themselves. It is human to crave pleasure and the more musical the student the more that student is inclined to revel in the musical beauties of a new work rather than to devote the practice

MUSIC STUDY IS WORK.

"This is often especially true of exercises, scales, arpeggios, etc. Students with monstrous technical shortcomings neglect all exercises with the sublime conceit that they are different from other mortals and can afford to do without them. They are quite willing to attempt the most difficult things in the piano reper-The highest peaks are nothing to them. They will essay anything before they are able to climb and the result is almost invariably disastrous. Music study is work. Those who work are the only ones in any art who ever win the greatest rewards. What could be more obvious? Still it is one of the greatest truths in all music study. It is very delightful to sit at the keyboard and revel in some great masterpiece, but when it comes to the systematic study of some exacting detail of fingering pedaling phrasing touch dynamics that is work, and nothing but work. One can not be too emphatic on this point,

PRACTICE THAT LEADS TO BREADTH.

"One is often importuned for suggestions to help aspiring pianists in their practice. While one may welcome an opportunity to help others in this particular there is very little that can be said. System is perhaps the most essential thing in practice. I do not mean a system that is so inelastic that it can not be instantly adapted to changing needs, but I do refer to the fact that the student who wishes to progress regularly must have some system in his daily work. He must have some design, some chart, some plan for his development. A bad plan is better than no plan. In his daily practice, however, he should see to it that he does not narrow himself. His plan should be a comprehensive one and should embrace as many things as he can possibly do superlatively well, and no more.

MUSICAL CULTURE IN THE HOME

"Music in itself is one of the greatest forces for developing breadth in the home. Far too many students study music with the view to becoming great virtuosi. Music should be studied for itself without any great aim in view except in the cases of marvelously talented children. Again, many children might be developed into teachers or composers who would never make virtuosos. This should be very carefully considered. Most of the students assume that the career of the virtuoso is easier, more illustrious, and last but not least, more lucrative than that of the composer. But is it not better to start out to be a great composer or a great teacher and become one, rather than to strive to be a virtuoso and prove a

"The intellectual drill which the study of music gives the child is of great educational value. There is nothing which will take its place and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this the actual study of music results in almost limitless gratification in later life in the understanding of great musical master-

"I am very much impressed with the educational value of the mechanical means for representing music, such as the best piano players with the best rol's and the sound-reproducing machines with the best records, I know of one instance of a man who possessed a high class player-piano. At first he refused to have anything to do with music except that of the most popular description, such as popular songs and light operas, Gradually his taste was revolutionized and now he will not permit any trashy music in his home. This was accomplished in such a short time that I was astonished. Naturally such a man would want his children, or anyone in whom he was interested, to attend the best concerts, the best operas and secure instruction in the art of music. In other words, a person addicted to very trivial music was won over to music of the best description. His whole outlook upon the art was changed and he was made a broader man in this sense.

"I can not but feel that these mechanical means of reproducing music, in addition to carrying masterpieces, to thousands who might not otherwise be able to become acquainted with them, will at the same time develop a more widespread demand for musical instruction, for the mysteries of the most beautiful of arts will always have their fascination as well as their

THE ETUDE

WHO IS MUSICAL

BY DR. EDGAR ISTEL

PRINCE VON BULOW, Chancellor of the German Empire from 1900 to 1909, in an address to a Vocal Teachers' Association once declared that he did not know much about music, but that, nevertheless, the singing of the society had deeply moved him, This all too modest avowal from the lips of one widely known as an appreciative patron of art no doubt meant simply that the prince was not a skilled practitioner in any special

"I AM NOT MUSICAL."

"I am not musical" is a phrase often heard in society when an opinion is sought in regard to some prominent concert or opera performance. It is ant merely to signify: "I do not play the piano or violin, I do not torment my fellow creatures with vocal exercises," or perhaps "I have no knowledge of the laws of harmony or counterpoint." For reasons of this kind, thousands of people consider themselves forever excluded from the Temple of Art, who yet have a far greater right to enter its Holy of Holies than the vast majorities who because of their superficial culture their empty piano-playing or singing, fondly believe they possess authority to pass judgment on any work of art whatsoever, "who is musical?" this question the celebrated surgeon, Theodore Billroth, was the first to offer a serious answer, which may be found in a posthumous collection of noteworthy essays, edited by the late musical writer and critic, Dr. Edouard Hanslick. Dr. Billroth maintains that the fundamental physiological requirements for what we now call being musical are an innate sense of rhythm and a capacity to recognize various degrees of pitch, volume and quality of tone, with the ability to recognize these properties in rapid alternation and in different cominations. Should it be asked if every individual having these qualifications should be pronounced musical the answer would have to be decidedly in the nceative.

Does not every person not born deaf actually possess these attributes? This question cannot be answered unconditionally in the affirmative. There are people who are utterly incapable of marching or dancing in ne, or who at best can only do so with the utmost difficulty. A remarkable instance of the kind may be found in the case of Beethoven, who although one of the most distinguished pianists of his day, as well as a great composer, is said to have been unable to step in dancing. It is also told of the famous prima donna, Malibran, who was passionately fond of ancing, that she could never succeed in falling into the right step. In neither case could the trouble have been in faulty sense of rhythm; it proceeded rather from a species of diffidence, or from physical awkwardn.ss or inflexibility

THE PEOPLE WHO CAN NOT KEEP ON THE PITCH

More frequently we encounter people who find it impossible to sing correctly a given tone that has been sung for them, and who insist that they cannot detect false notes even when heard in combinations. incorrect reproduction of a tone, especially in the case of beginners in vocal art, is not always a proof of being unmusical; it is more apt to result from inat-tention, or from lack of skill in controlling the vocal apparatus. When musically trained vocalists sing false is usually due to physical causes, such as fright, or undue strain. Most people can tell whether a tone be strong or weak, or whether it proceeds from an oboe, violin or some human voice, and yet I recall with considerable amusement, having a noted musical critic speak to me of a beautiful clarinet solo, in a certain Beethoven symphony, when it was, in reality, an oboe solo to which he desired to call my attention, Even a musical critic, it would seem, is not immune from certain unmusical traits.

Still worse is the condition of individuals who have no conception of the larger tone intervals, or of high and low ranges, who fancy they are reproducing high and low ranges, who lancy they are reproducing, a song when they accurately preserve its rhythm, while merely making a stab at its notes, or singing unconcernedly in monotone. Such people are totally lost to all possibilities of musical culture, even though they may have a strong predilection for music, a sort of childish delight in rhythmic motion and musical sound for themselves alone.

So then the question "who is musical?" should really be formulated thus: "How can we tell whether a person is musically gifted, or musically trained." A broad field is covered by the conception of music starting with rhythmic monotone and leading to the symphony. Sense of rhythm and instinctive perception of pitch, volume and tone-coloring can scarcely afford a right to be called musical, for these attributes are found not alone in most human beings, but also in many of the lower animals.

EARLY INDICATIONS.

The earliest indication of musical talent, as Dr. Billroth justly remarks, may be detected chiefly in a spontaneous ability to grasp and retain a melody. In this we have no longer a mere sensual perception, but the actual production of a small art work, not only rhythmically formed but fashioned of symmetrical parts. A knowledge of the manner in which a musical composition, large or small is constructed, is an essential element in what is properly called musical under standing. Many people are able to make their own a melody characterized by marked rhythmic movement and clearly defined structure, to recognize it whenever it is heard, even to hum or whistle it correctly from memory. This constitutes the first stage of musical understanding. Whoever fails to attain it is unmusical It is, of course, far easier to have and to hold melodies with words than those or absolute music, especially when the words are adapted to popular comprehension.

Gradually to develop this primitive musical understanding to larger proportions is no easy task, and can only be accomplished by listening to artistic compositions carefully, attentively and very frequently. tionably one of the principal reasons for the popularity of Richard Wagner is the fact that in his great music dramas extraordinarily plastic melodies are repeated over and over again in a way to stamp them indelibly upon the memory.

THOSE WHO ENJOY MUSIC.

Any one can enjoy music who will take the pains to listen many times to each fine composition he may have the opportunity to hear. To understand a musical work, in the highest sense of the word, is only possible for those who have gained a thorough knowledge of its construction. There is scarcely an art, unless it may be architecture, that is so entirely dependent upon formal laws as the seemingly unfettered art of music that appears to flow smoothly onward like a shorcless sea, without destination or boundary lines. To pass from mere sentimental enjoyment to thorough under standing of music should be considered a noble goal. well worth striving for, by every individual aspiring to true culture.

MAINTAINING A HIGH STANDARD OF EFFICIENCY

BY A TEACHER.

TEACHING is a business to be carried on by the same general rules that apply to other businesses. ality, making each minute show results for the time spent, aiming for the main point without waste of or time, a clear head to grasp and solve the difficulties of each individual case—all of these things are as essential for the music teacher as they are for

A teacher who has been without sleep the night before, or whose mind is occupied with social pleasures, is in no fit condition to begin a day of instruction that will show up on the credit side of the ledger Begin each day with abundant confidence and enthu-

If a student makes unsatisfactory progress, and you are convinced that he is lacking in the necessary talent, send him home with a kind but frank explanation of your action. It is no disgrace for him that he lacks in music what he may make up for in other ways. It is a kind of graft for a teacher to keep a pupil and receive the remuneration when she knows she cannot

On days when all goes wrong, follow the example On days when all goes wrong, tolow the example of Mary, who, when her companion suggested that they should stop and pray that they might not be late for school, replied, "You can stop, but I'm going to keep on hikin' and pray while I like."



The Music of Proud and Chivalrous Poland

With special contributions from Mme. Marcella Sembrich and Leopold Stokowski

THE BEAUTY OF POLAND'S NATIONAL makes us happy, except those things that our people MUSIC.

BY MME MARCELLA SEMBRICH. The Renowned Prima Donna

THE ETUDE invited Mme. Sembrich to contribute to this issue, because of all the Polish singers who have come to America none has a warmer place in the hearts of the American people than this great artist, Mme. Sembrich whose real name is Prayede Marcelline Kochanska (Sembrich was her mother's name) was born at Wisniewczyk, Galicia (Austrian Poland). She studied violin and piano at the Lemberg Conservatory with Prof. Stengel, who later became her husband. Afterwards she studied with Epstein in Vienna. She then found that her future lay in her voice and studied with Rokitansky and Lamperti. For thirty years she has been one of the foremost singers of the world. Her charming soprano voice and her exquisite skill in using it have never been excelled by any singer. Mme. Sembrich is the president of the American Polish Relief Society. Her article is filled with the fine, highminded spirit of her country.-EDITOR'S NOTE.]

WE Poles are an old people, although modern civilization has not given us much consideration in this regard, but insists on associating us more with political trouble than with culture. What can we do-thrown about as we have been by the Great Powers of Europe who have no consideration for the ties of Race? we are proud of the part we have played in the civilization of the past and hopeful of our future.

Of course we do not know what the awful war, now going on, will result in for the Polish people, but every true Polc, whether he was born and raised under German, Austrian or Russian domination, kccps alive his love for his fatherland and its pride in its literary and musical glories. We are proud of what we have done in music. We have kept alive our love for our old hymns and our old folksong and perhaps even our enemics, whether arrayed on the one side or the other, just now, will forgive us some of our pride, when they think how they, like all the world, have profited by some of the things which the Poles have given them.

Just now, when everybody is dancing to the rhythms which Africans introduced into America, it might be worth while to recall how much artistic music owes to the Polish dances which have made their way into modern concert and opera music. Think of what the Mazurka, Polonaise and Krakowiak have meant to the cultured music of the last century; and their forms and spirit have come out of the songs which the simple people of my country sing now and have for hundreds of years.

Then also, because all the world is waking up to more attention will soon be given to Polish composers.

did long ago when we were a nation; recognized as a nation or striving to maintain ourselves as a nation. When Liszt tried to tell what Polish music was like, he used the word 2al, meaning pain and sorrow and such mournful things. If Polish songs, whether they be true folksongs or songs written in the manner of the folksongs, reflect those feelings, it is because of Poland's political history, for by nature, the Poles are a proud and chivalrous people.

We tell you that, in the rhythms of our dances, which rhythms also color all of our folksongs, not all is sorrowful. When our dancers leap into the air and click their heels together, they are not thinking of their troubles, nor trying to forget them altogether, like their Russian kinsmen, but showing the old joy of the Slavic people when they were great in the eyes of the world, as they still are in their own,

From this you will realize that I am hoping that soon the world will awaken to the realization of our Polish composers, Sowinski, Wielkowski, Zarzycki, Moniuszko and the rest. I need not tell about Chopin, for all the world knows about him, though, perhaps, only Pole can feel all that his music has to say. I might add a word in the same spirit about my friend Paderewski, who is an eloquent Polish musical poet, as everybody knows who has studied or heard his songs and instrumental pieces.

CHOPIN-POLAND'S NATIONAL POET.

BY LEOPOLD STOKOWSKI Conductor of the Philadelphia Orchestra

[Mr. Lcopold Stokowski's grandfather was forced to leave Poland because of his part in the fight to gain freedom for Poland. Mr. Stokowski's father married an Irish lady and the conductor himself was born in London somewhat over thirty years ago. After gradua-tion from Oxford University he spent many years on the continent making his home in Germany. As a musician he was decidedly precocious, playing the piano, violin, organ, viola and tuba. At the Royal College of Organists in London he took highest honors and was shortly thereafter appointed organist of St. James in Piccadilly. His studies in composition were conducted under Parry and Stanford. Ten years ago he came to America as organist of St. Bartholomew's Church, one of the finest positions of its kind in America After leaving St. Bartholomew's he toured Europe as a guest conductor and was then selected as the conductor of the Cincinnati Symphony Orchestra, serving for over one year. His next appointment was as conductor of the Philadelphia Orchestra in which posithe beauty of national songs, it is to be hoped that tion he has been immensely successful. The orchestra is now ranked as one of the finest in the world. In We Poles have not had much to think about that 1911 Mr. Stokowski married the well-known pianist

Olga Samaroff. When invited to participate in this issue he selected Chopin as his subject claiming that the average musician and even the average Chopin enthusiast was not unlikely to fail in giving Chopin his rightful place because the great Polish composer confined himself largely to one instrument. Chopin's position in musical art is not to be measured by the medium he chose for expression. The close student will find in Chopin a creative genius in whose works new wonders occur on almost every page.

Nations, like men, contrast vividly with each other through their opposing characteristics. Although politically grouped under the same government, how different is the national life and art products of Bohemia and Hungary, or of Prussia and Bavaria, or of England and Ireland,-EDITOR'S NOTE.]

Probably no country in all history has been more torn and crushed in the political grinding together of powerful and warring neighbors than Poland, now clear-cut and sharp-edged is her national character, Formerly, in Poland's flowering time, the more powerful aristocrats, each surrounded by a group of lesser nobles, who formed at once their army and their court, lived a life of martial activity, but were at the same time lovers and patrons of literature and the arts. Their life formed the soil out of which the national character grew-impulsive, generous, noble, careless, imaginative.

Later the pressure of the great political forces surrounding Poland became too great. Although politically subjugated, her spirit remained defiant and yearned always for freedom, as the unexampled series of revolutions in Poland testify. No sacrifice of self was too great for freedom and the Patria, and the fires of political hatred, war, self-sacrifice, failure, burnt their deep brand into the national character adding new qualities of intensity of emotion, melancholy, brooding.

How are national ideals and characteristics nourished and kept alive from generation to generation in a community? And how are they best portrayed to other nations and periods? Mainly through the national literature. Poland has an unusually rich literature, which had reached maturity when the Russian and German literatures were still in their infancy. Unfortunately, with the exception of a few unsatisfactory translations, this immense literature is lost to all the outside nations. The spirit, beauty, and fiery chivalry of Poland's poetry would be forever non-existent to millions were it not that one of Poland's greatest lyric poets wrote in a universal language-music

Chopin has expressed the pure essence of the Polish national character. The combining in one person or art-work of the violently contrasting hauteur and chi-valry of the aristocrat with the careless impulsiveness of the artist is essentially Polish. Another national trait is the sudden transition from the most naive and joyous gaiety to a brooding melancholy, which is almost painful in its intense and emotional longing for an ideal which seems unattainable. Again, who ever expressed with such overwhelmingly power the frenzy of protest which leads to revolution as Chopin has done in the Prelude in D moll. Opus 28? Sometimes in playing or listening to a Mazurka or Valse of Chopin one seems to see through a mist directly into a Polish salon of the old times. One feels the warmth and spontaneous gaiety, one sees the bright lights and the aristocratic bearing of the dancers-so strong is the imaginative impression made by this unrivaled poet,

Chopin was the greatest composer for the pianoground between two great stones—Germany and Russia
—but no matter what her future be, she is immortal in the annals and poems of Chopin.

POPULAR FALLACIES REGARDING TONE.

BY EARL DELOSS HAMER.

TONE is the gold for which the true artist mines deepest. He knows that it is impossible to produce artistic effects with a tone that is unresponsive, dull or uninteresting. However, many very sincere players are, in the opinion of the writer, misled in the matter of seeking effects in touch which are delusive. For instance, I was admonished to try to get certain effects through what was described to me as the pressure, or "kneading" touch, Accordingly, I tried my best under the direction of an exponent of this idea, kneading, pressing and drawing my fingers over the keys for weeks at a time. I was assured that the tone I produced was much improved, but my own ears told me a different story. I opened the piano and took out the action for the purpose of studying it carefully. I then came to the conclusion that I was trying to do some-

thing that was altogether impossible,
I explained this to the exponent of the "pressure method" and he attempted to prove what could be done by sitting down and playing some chords first with what he termed the "two-hammer stroke" and then with his "pressure touch." There was a difference, but it was a difference in volume or quantity of tone only—the second chords being softer than the first. I told him that I could not see the advantage of working for years to produce something which could be done at once by the use of the soft pedal. His claim was that the soft tone produced with the pressure touch would carry farther.

About a year later the following solution presented itself. The action of the soft pedal in the upright piano is to move the hammers closer to the strings. In this manner the distance the hammers have to travel is shortened and the tone is thereby lessened in inten-

When the pianist uses his pressure touch, the drawing pressure or touch, which he applies just an instant before he draws the tone, moves the hammer a little nearer the string, just exactly as the damper pedal does; then an instant later, when he gives the final touch, the hammer will have a shorter distance to travel; will acquire less momentum, and will produce a softer tone, but not necessarily a better one, or one that will carry as far as a more brilliant on

A given pressure (weight) upon a key will produce a given tone and no amount of kneading or drawing will change that tone without changing the weight of the touch. Of coarse, there are a thousand gradations of piano touch which will produce a thousand gradations of tone volume, and the different volumes of tone have different values of color and warmth, but tone have different values of color and warmth, but these are proportionate entirely upon the amount of these are proportionate entirely upon the amount of force used upon the key excepting where the tone is effected either by a staccato or legato touch, or by the

pedal which adds greatly to its warmth and beauty.

It is a physical and scientific impossibility to make a drawing movement upon the key affect the hammer in any way excepting to make it travel faster or slower; any such touch would be lost long before it could reach the string, because it has to pass through so many levers and hinges. The piano is an instrument of percussion; the hammers being securely fastened in their places, they absolutely cannot move any way except in the one fixed path, to and from the string. The different levers connecting it with the key are also immovable except in the one fixed direction. You may exert any amount of drawing pressure on the key, but you cannot move it, or any of its connec-tions, except in one way. I do not mean to belittle the pressure touch, when used along common sense lines; it is very valuable to the pianist in singing a melody or in producing relaxation, but surely it cannot affect the tone, except to decrease its volume.

THE ETUDE

BY HARRIET A. SEYMOUR.

"Bring every thought into captivity," II Cor. 10: 5.

CHARLES FILLMORE, in one of his remarkable books, CHARLES FILLMORE, in one of his remarkable books, says, "Music makes a unity between the universal consciousness and the individual, Thought is the gate. Thought is the gate!" The whole world is talking about the power of thought and yet the average pianist appears to be especially deficient in the power of concentrating his thought upon his work. Perhaps it is because playing the piano is in a sense a physical thing; that is, we play with our hands and arms upon

The trouble is that most people who practice, practice entirely with their fingers and think about something else; the great ones, concentrate their thought upon the music, forgetting everything else, hence their greatness. "Concentration is the sccret of strength in politics, in war, in trade, in short, in the management of human affairs." One of the high anecdotes of the world is the reply of Newton to the inquiry "how he had been able to achieve his discoveries"—

"By always intending my mind."

Has concentrated thinking been left out of the pian-

ist's schooling? Apparently it has.

Let the reader who plays begin to practice naturally, and at the end of the hour, faithfully report his thought. Here are a few such reports:

PRACTICING A BEETHOVEN SONATA: Thoughts of a ride on the omnibus! of a visit to the country!

PRACTICING A BACH GAVOTTE; Thoughts of Hop Scotch!

PRACTICING A DEBUSSY ARABESQUE; Thought of a nice little cake shop where you

can get little French pastries! PRACTICING A CHOPIN WALTZ;

Thought of catching a train to-morrow!
PRACTICING A BACH FUGUE;

Love affair of-M's coming Who sent the paper? Children-what vegetable? Tea party here for M-

oing back with M-Thoughts of When will she go to L- for sing-

Mr. C. has never sent his bill-I wonder why? ought to have invited him to dinner last winter I'll send the children for a drive

this P. M. PRACTICING A CHOPIN ETUDE

Did G. pick enough cherries for lunch? - great because he was conrageous, or what was the great point in his character? haven't had a bill for the carbentry work -

Wonder whether we can get a carpenter today! Is practicing an accompaniment to vagrant thought,

or is it an ideal mode of concentration, or listening? Practicing a Bach Fugue and trying to concentrate on the words "Be still and know that I am God," suggested by the theme, began with mind centered on, "Be still and know"—after first moment or two, wandering off to. "We must have a clean centerpiece at dinner. I must borrow that book from R-, etc., etc."

I believe that we can grow both mentally and spiritisually through thoughtful practice, and I also believe thoughtless practice to be mentally and spiritually disintegrating. It is safe to say that most people practice thoughtlessly and that they therefore lose the real and lasting benefit of music. One young girl who disliked her music lesson and everything connected with it and had studied for years, explained her mental process in this way. "Why it never occurs to me to think when I practice. I plan to write my school composition mental to the process of the process of the plan to write my school to the process of the plan to write my school to the process of the plan to write my school to the plan to the plan to write my school to the plan thine when I practice. I plan to write my school composition mentally (you see she was neither lazy nor stupid) while I practice!" The study of marinal a positively had effect in this case, and yet this young girl now tells me that the study of music, since she has learned to concentrate in her practice hour, has helped her both in geometry and in "being happy," since she has discovered that it is possible

to concentrate your mind on beauty and harmon; "even

to concentrate your mind on scalar and artifacts when things are going all wrong in the house.

Another young girl, whose circumstances were very bad-poverty and illness being her daily portion—is a good example of the right sort of practicing. This girl was able to play quite brilliantly; yet, having nothgiff was able to play quite orninanty, yet, ariving noti-ing back of it, her playing was never really appliaded and she was unsuccessful, unhappy and pessimistic It was hard to get her to face the fact that the root of all her trouble was in her own mind. The first steps were taking away difficult music and giving very simple things, such as one of Mendelssohn's simpler Songs Without Words. Then, talking over her problems with her and asking for more energetic mental practice. "Better practice a half hour and think than three hours with a wandering mind." Little by little she understood. The Mendelssohn began to glow with life and meaning; the girl's expression altered. Her point of view, from that of blaming outside forces for her condition, was changed to bravely facing the fact that she herself was largely responsible, and must therefore work to change her state of mind through right thinking. She also took her body in hand and cured herself, by proper exercise and bathing and temperate living and thinking. Last year she was a failure -unpleasant to look upon and to have about. This year she is a success-smiling, energetic, neat and happy. Music has taught her to think.

A little girl of twelve, noted for timidity and gen-

A little girl of twelve, noted for timulary and general weakness, was playing Grieg's Sailors' Song so softly that one could scarcely hear it, "Of what are you thinking, dear?" "Oh, just thinking of nothing," answered the child. "Well, imagine that I am a poor, depressed, sorrowing person, wanting someone to give me hope and courage, and try to give it to me through that Grieg Song." The child's response was electric and I, myself, astonished at the power of her touch and the conviction that the music brought. Her thought, concentrated on something definite and cone, had inspired her to play as she had never played before

"ZAL" THE WORD THAT EXPRESSES THE SOUL OF POLAND.

Every language contains untranslatable words-more than that, every nationality has them. An Englishman cannot possibly make clear to Americans that peculiar product of his own peculiar civilization to which he refers when he speaks of a "bounder," Neither can a German make clear all the good-fellowship implied in "gemüchtligheit." The Italian dolco far niente, the "sweetness of doing nothing," we have found so untranslatable that we have simply adopted it wholesale being willing to sense its vague suggestiveness rather than to define its meaning. The same applies to the French word "début," which we have summarily capown use. The Poles also have a word which defics translation. It is the Polish word zal and represents a condition of mind peculiar to fair Poland, Once, the Countess d'Agoult asked Chopin "by what name he called that which he enclosed in his compositions like unknown ashes in superb urns of most exquisitely chiselled alabaster?"

"Conquered by the appealing tears which moistened the beautiful eyes," continues the flowery Liszt, "with a candor rare indeed in this artist, so susceptible upon all that related to the secrets of the sacred relics buried in the gorgeous shrines of his music, he replied: that her heart had not deceived her in the pied: that her heart had not deceived her in the gloom which she felt stealing upon her, for whatever might have been his transitory pleasures, he had ever been free from a feeling which might almost he said to form the soil of his heart, and for which he could find no appropriate expression except in his own anguage, no other possessing a term equivalent to the Polish word Zal! As if his ears thirsted for the sound of this word, which expresses the whole range of emotions produced by intense regret, through all the shades of feeling, from hatred to repentance, he repeated it again and again,

repeated it again and again,

"Zail Strange substantive embracing a strange
diversity a strange philosophy! Susceptible of different regimens, it includes all the tenderness, all the humility of a regret borne with resignation and without a murmur, while bowing before the fiat of necessity, the inscrutable decrees of Providence: but changing its character, and assuming the regimen indirect as soon as it is addressed to man, it signifies excitement, agitation, rancor, revolt full of reproachpremeditated vengeance, menace never ecasing to threaten if retaliation should become possible, feeding itself, meanwhile with a bitter, if sterile, hatred."

How Poland's Inspiriting Dances Have **Enriched Musical Literature**

By the distinguished Polish Piano Virtuosa,

MME, ANTOINETTE SZUMOWSKA-ADAMOWSKI

[EDITOR'S NOTE:—Those of our readers who have listened to the playing of the charming Pollan plants!, Anotheric with especial pleaner. Mrs. Seximowales-Adamowsi was born at Lublin, Polland. She studied with Michalowsi and born at Lublin, Polland. She studied with Michalowsi and career in America bean in 1800 when she played in Boston. Nince then the has made regular appearances in concert in Cellat. Joseph Adamowsi, and together with ber hashand and here prother-la-law, the affired violinist, Timothee Adamousle and the prother-la-law, the affired violinist, Timothee Adamousle with the contribution to this issue, it taking ma cellated to the contribution to this issue, it taking ma active part in the work for the description of the Collection of the Collectio

THERE were two factors most intimately associated with the development of the musical art, which created two distinct currents in the musical work of the early period; these were the religious ritual, invariably accompanied by music, mostly vocal, and the dance, which naturally depended on instrumental music ab-

Poland, which became converted to Christian faith in the tenth century, adopted the music of the European Catholic churches, and did not produce anything original in sacred music. Not so with the dance form, however; here the national spirit shows itself in all its distinctive character and originality, and creates dances of its own, unlike any other nation's, presenting well defined characteristics reflected in the music of a separate type, with a peculiarly Polish national flavor.

NO FUNCTION WITHOUT MUSIC OF DANCING,

Song and dance are an essentially integral part of life in Poland. Among the peasantry no function ever happens unaccompanied by music in one of these forms. In the fields you may hear the laborer sing at his plough, or a peasant girl when tying sheafs of corn, feeding her chickens, or milking her cows, has always a song on her I'ps. And these songs are often charac terized by the dance rhythm, like that of a Krakowiak, Koloniyjka, Mazourck or Kuīawiak (a variety of mazurka). Songs and dances are also mixed together at all the village festivities. The peasants when dancing a Krakowiak or Kuiawiak have a way of stopping at intervals before the musicians, and each couple in turn improvise a little ditty, set on the dance tune which is being played, and thus the singing is intermingled with dancing. It is only natural, then, that the dance forms and rhythms should creep into the work of Polish musical composers, giving them a peculiar national stamp, and from these spread further and influence the compositions of the representatives of musical art in other countries. The two principal Polish dances are the Polonaise (literally: Polish Dance) and the Mazur (known outside of Poland under the name of Mazurka). Next to these in popularity comes the Krakowiak (Cracovienne). The two first may be called square dances, though the Mazur is full of vivacity and fire not found as a rule in this type of dance, while the Krakowiak is a round dance somewhat like the polka. While the Mazur was the chief favorite and played a very important rôle in the production of serious Polish music, we see the Polish naise more frequently introduced into the work of other nations' composers, especially in the French, German and Russian music. The Mazur can be also met here and there, in the general European musical baggage, but its character was never understood or felt keenly outside of its home country and it was not treated as a serious musical form, until it reached its apotheosis in the immortal work of Frederic Chonin!

the dance of the nobility. The primitive aim was the marching of Polish nobles before their king on state occasions. It was invented in 1574, at the festivity

prepared by the Polish nobility for the reception of the French Henri Valois of Anjou, newly elected king of Poland, It is a very stately dance, full of dignity and even majesty, combined with chivalry and tinted with a somewhat martial quality, the Polish nobles hav-



MME. ANTOINETTE SZUMOWSKA-ADAMOWSKI, ing always formed their country's knightly staff of armed defenders. It is especially effective when danced in the rich Polish national costume which lends itself to attitudes of martial gravity combined with courtly grace, as an emblem of chivalrous and polite manners. It is essentially the dance of older, distinguished people, of kings, or heroes, a sort of solemn, triumphant march, differing from the ordinary march in hav-ing its rhythm in 3 instead of 4. Soon after its first appearance in the sixteenth century its fame went all around the world, it was danced and played everywhere and beginning by the eighteenth century we find its influence on the international musical literature. In Poland the early composers, Kurpinski and Dobrzynski, have written Polonaises, and Oginski was later the author of the famous Death Polonaise, inspired by the tragedy of Poland's second dismember-

ts apotheosis in the immortal work of Frederic Chopin!

A celebrated Polish operatic composer, Stanislas

The Dance of the Aristocracy.

The Poloraise was essentially an aristocratic dance—

The Poloraise was e

Countess). Among the composers of other races we come across this dance form in Beethoven's work, for instance, in his trio for strings alone. Schumann seems to have been also quite fond of it—we find two interesting Polonaises in his Papillons (Nos., 5 and 11). Liszt, Weber, Saint-Saens, all caught the spirit of this dance, and either wrote polonaises or used the rhythm

THE MAZURKA

The Mazur presents greater difficulties to musical composers of other than the Polish nationality. The charm, the spirit of this dance is quite elusive, and it takes the influence of many generations, the intimacy with the country's traditions, to give one the right feeling of it; one needs to be of Polish blood, born on Polish soil, and fed since early childhood by the national folk-song to feel the Mazur sufficiently to be able to dance it, and still more to be able to compose one. Even other Slavs like Russians and Scheques, in spite of their race relationship, and though their appreciation of the character and meaning of the dance is keener than in the other nations, fail to grasp it sufficiently to dance it with the required perfection, or to compose one which is sufficiently characteristic. We find a spirited Mazur in Glinka's opera

A Life for the Czar, and Tchaikovsky's Eugene Onegin, but both these Mazurs lack something in the precision of their national color, even though both the composers happen to have Polish blood in their veins. Rubinstein wrote a brilliant and quite characteristic Mazur for the piano, a good virtuoso piece of music The best bit of a Mazur in the Russian literature is, however, a variation written in that form by Tchaikovsky in his famous great piano trio; it has more Polish flavor, more characteristic grace, than can be found anywhere outside of Poland.

THE KRAKOWIAK,

The Krakowiak, as a dance, originates from the district of Cracovia (Cracow), hence its name. In contrast with the Polonaise, the most aristocratic dance, and in common with the Mazur and Kuiaviak (a variety of the Mazur) it is the dance of the people, all three lively, energetic, full of a capricious grace. These three dances are in three-quarter time, Krakowiak being a round dance, and in its primitive form as a folk-dance, being like the Mazur and Kuiaviak, mixed with singing, stanzas being especially improvised for the Considering how intimately the folk-song and folk-dance are blended with the Polish national life, it is not to be wondered at the strong attraction the national dance rhythms have for the Polish composers, influencing their musical inspirations and per-vading their creative production. In the modern Polish musical literature the most characteristic mazourkas of the strongest individuality, outside of Chopin, were those composed for the violin by Wieniawski and Apollinaire Kontski. There is also a quaint and charming mazourka for that instrument hy Zarzycki. The Krakowiak is also traced quite frequently to recent words in the Polish musical literature. Paderewski has written two krakowiaks, among which the especially brilliant and full of character is his Cracovienne Fantastique, from the "Humoresques de Concert." It deserves a place among the more popular concert pieces, as it is full of dash and spirit, combined with charm and poetry, while being written very pianistically, is an effective bit of a virtuoso character,

We find this dance also among the work of other composers of the present time, like Noszkowski and

Zelenski, and the younger ones like Stojowski, who has written an interesting set of variations on the theme of a krakowiak, taken from among the Polish folk-song literature,

This particular dance form seems to have impressed Chopin less powerfully than the others; his composi-tions with the rhythm of a krakowiak do not bear the hall-mark of genius as strongly imprinted as his other words. There is only one krakowiak, treated as a separate composition written on a larger scale, the Krakowiak for Orchestra, an early work (Op. 14) full of youthful charm and poetry, but somewhat thin in or-chestration and not representative of Chopin at his highest and best. The other krakowiaks traced in his compositions, are the Finale in his E minor concerto, and also the last movement of his Trio, both of these being compositions more in his usual vein, more "Cho-The Polonaise has been lifted by Chopin to the highest pinnacle of musical perfection, he metamorphosed these dances into exalted musical poems. The most characteristic, as well as the most dancelike is the Polonaise A major (Op. 40, No. 1). Rather martial in mood, while simple and not complicated, lacking somewhat in contrasts, as far as its form is concerned. The most popular among the concert pianists is the Polonaise in A flat major, Op. 53. This one presents a larger scope, running through a whole gamut of emotions, from a stormy introduction, through a triumphantly majestic first theme, full of virile force. it becomes more and more warlike, giving effects as of horses tramping, cannon and rifle shots, etc. It is interrupted by the lull of a contrasting Trio, full of calm, tenderness and moonlight beauty, broken into in its turn by the onrush of the martial principal theme and wound up by a coda also forceful and triumphant. Another fascinating Polonaise, among the less familiar ones, is the one in F sharp minor, Op. 44. It is very grandiose, but mournful and melancholy in opposition to the other two above mentioned. It has a beautiful contrasting effect of the middle Trio part, coming like a ray of sunshine, in the form of an ex quisite, gentle and serene mazourka brighter in mood

THE CLIMAX OF CHOPIN'S CREATIVE GENIUS.

But it is in the mazourka perhaps that Chopin's creative genius reaches its climax, where he is most original and most subtle at the same time. He really created the mazourka as a serious musical form, he lifted it to unapproachable heights of perfection, exhausting its possibilities to such an extent that it is seemingly impossible for any of those who came after him to produce anything except a more or less successful imitation of this ideal conception. The mazur is as characteristic of the youthful element of the Polish nation, as the Polonaise is typical of its graver, more aristocratic portion. It is a very spirited, fiery dance, most interesting on account of the endless variety of its figures, and the individual character introduced by the different way of dancing through the difference of sex of each partner, the man's dance being full of vigor, while the woman's is more softly graceful and coquettish. The 3d beat is energetically accentuated, being emphasized by the dancer through a clicking sound, produced by bringing his heels sharply together. Chopin kept the characteristic rhythm of the mazur, but he went far away from the pure dance, into the highest regions of musical art. In spite of the unity in the underlying character, and of the well defined form, there is an endless variety among Chopin's mazurkas. We find in them an inexhaustible mine, a true treasure cove, containing the most perfect gems in harmony, modulations, melodic design and a bewildering variety of moods!

TWO TYPES OF MAZURKAS.

They may be roughly divided in two groups, each presenting a different type. The first, a more robust, vigorous and joyous mazourka, full of exuberant spirit, more dance like in character, often rustic and peasantlike; the second, a delicate, dreamy, sentimental one, further removed from the typical dance and a more ideal, ethereal conception of this dance. From those belonging to the first type we may cite as an example the Op. 7 No. 1, full of brave, youthful spirit and





Or the Op. 33 No. 2, more coquettish and dainty and also full of joy of living and cheerfulness.





CHOPIN'S DREAM OF POLAND,

Op. 56, No. 2, is quite peasant-like and a little rough. It gives at the start a very interesting effect of dronebass in a repeated quint, which is very characteristically



Among the melancholy ones Op. 33, No. 4, is of an exquisite beauty and full of a rare delicacy and refinement, with a sad and tender motive repeated many times alternately with a contrasting, energetic little passage. The middle Trio presents a long drawn melodic phrase of great depth and nobility, where the rhythm of the mazur is only vaguely felt, until a playful little bit brings it back again to our notice.



To the same type belong the mazourkas, Op. 6, No. 1; Op. 7, No. 2; Op. 24, No. 4; Op. 68, No. 2; and many others. The one furthest removed from the actual dance idea, is the mazourka Op. 17, No. 4. It is a poetical complaint of infinite sadness and mysters. rhythm hardly suggesting the motion of the dance, until the brighter and more energetic Trio brings it back before us with a little rough touch; but in the coda, the first dreamy motive reappears and ends in a suspended questioning sigh.



Chopin made a couple of attempts to utilize the dance form of other nations; he left us a very brilliant Bolero and a fiery Tarantelle but this was an exception; his whole being was so saturated with the spirit of his country, his heart filled so completely with love for everything Polish than he could not feel the strange charm of other peoples folk lore with anything like the same intensity. As Balzac said of him, Chopin was more Polish than Poland, and as such he has left an immortal memorial to the Polish dance form, trans-lated by him into musical language of transcendent beauty, which will be a source of joy and inspiration to many generations to come,

CHOPIN'S DREAM OF POLAND'S GLORIOUS ACHIEVEMENTS.

Many stories have been told about the great C Minor writer (the late I. Cuthbert Hadden) points out that it was written in Stuttgart in 1831 when Chopin was on the way to Paris. In the same year Poland, made another futile effort to gain its national freedom, but Russia overwhelmed the country with troops. Chopin had just completed a somewhat lengthy concert tour made with the intent of introducing his works. It is hard to draw at this day a proper picture of the struggle of the great Polish composer to induce the musical public of his time to listen to anything so radically new as were his compositions. The "musical public" as a rule seems to prefer to pasture in barren fields. The newcomer almost always has a bitter experience. Chopin's tour was a financial failure and resulted only in convincing the publishers that the sole Chopin works which they might be safe in publishing were the waltzes. Chopin was in despair and when he reached Stuttgart and learned of the down-fall of Warsaw and the prospective Russian domination over Poland, he reached the greatest depths of despondency.

was at this time that he wrote the Revolutionary Etude with its wild, passionate outbursts, its tragic force, its violent emotion. Difficult as the work is many students look forward to playing it as one of the great moments in their careers. To hear this work played by a mechanical device is wonderful, but to live through the glorious experience of playing it is something big and ennobling. We Americans who owe the greatness of our country to those men who fought for our own Freedom can estimate what the failure of the Polish Revolution must have meant to Chopin. Norman Price's beautiful picture from the Day with Chorin which we present here represents the composer dreaming his powerful C Minor study in which the last wild groan of a dying Poland is uttered. At this time when poor Poland is being torn again by War,when all who love Poland are praying for the rebirth of the land-the etude and the picture have a very

THE man of genius is not merely one who possesses imagination, but one who allows his imagination ess him. This is a mental state unknown to talentpossess nim. This is a mental state unknown to unknown the which identifies itself with reasoned action. Hence the distinction which is perceived to exist between genius and talent. Imagination is not denied to talent, but here it becomes the servant instead of the master Make it the master, give it the natural freedom of intuitive action, and you at once transform talent into genius.-MARGARET H. GLYN,



The Development of Music in Poland.

By JAROSLAW DE ZIELINSKI

[Jaroslaw de Ziellaski, who has been a resideat of the United States for fifty years, was born in Gallelan (Aus-trian) Polaad, March 31, 1847. He received his general training at the military school at Vienna and at the gov-Frish Polisid, sline 3.1, 1847. The received his general comment school at Lembers. It is musical instruction was under the care of Schulhoff, Mikuli, Cerutti and Frys. In rule and shooty therriffer came to America where he extered with the came to a merical which is expected in the control of the control

THE history of origins is in all things uncertain and subject to controversy, especially so with musical history; nevertheless the existence of Polish music can be easily traced to pagan times when descendants of the original Slavonians began to unite and establish governments that became known as Bulgaria, Moravia, Bohemia, Poland, Servia and Ruthenia.

The Slav who in time became known as a Pole, and inhabited the wild, open spaces in the marshy lands and forests, was a fighter when necessity required it: but he loved also peace and domestic pursuits. We turn to those times when pagan worship still prevailed on both sides of the Vistula or south of the Baltic Sea, to get a glimpse of the ceremonies in which song, in-

strumental music and dances played a very important part, for they were the typical ways in which the people took their pleasures.

Theophylactus, a Greek historian of the seventh century, wrote in a rather doubtful fashion of two instruments, a "kitaras" and "lirais" which has been spoken of by another writer as in the possession of some Slavonians who had been captured and brought to the camp of Flavius Tiberius (about 590). Both of these instruments belong to the lyre family, the kithara being of higher and tury the use of the smoother pitch than the lyre in religious songs. proper, which in turn was considered as masculine owing to

its low and rough tones. This kithara resembles somewhat in design a small, horizontal harp; in reality it was a resonant box over which were stretched from three to six strings that were plucked with fingers. The folk songs, legends and fairy tales of the Slavs This semi-theatrical movement once launched found its abound in descriptions of the Gesl (kithara), its construction, the manner of playing it, etc., though strange as it may seem, there is not an example of that old Slavonian instrument in existence. It was out of use

lent specimens of Lithuanian, Livonian and Finnish instruments of that order, but of much later date, are still in existence in European museums. Like the primitive music of other nations, that of the Poles was homophonous, i. e., melody sung in unison, the melody moving within a certain fixed scale. The pentatonic scale which was the earliest musical scale of ancient Asia, and is still in use in China, India and Nurbia, was also the earliest musical scale that was known among the Slavs. Many melodies built on those five tones reveal interesting varieties of structure and intensely penetrating rhythmic inflections; these melodies are ordinarily short, oftentimes of but two measures which are repeated as many times as the text may require. To this day the country people sing melodies that served different purposes before the gods of the fields, forests and seasons made way for the God of Christianity. Many of these melodies, however, lost much of their peculiar charm under the pressure of Gregorian music, and later, when Netherlanders, Italians, English, French and Germans sent forth into the world their conceptions built on the modern scale, the Hindoo-Chinese pentatonic limitation was practically lost sight of.

With the acceptance of Christianity came gradually the administration of the Roman Liturgy and with it developed the opposition to Byzantium, leading gradually to the merging of the country's religious worship with that of western Europe, leaving Russia, the land of the Ruriks, to the influence of Greece. The clergy. mostly of German, Bohemian, Italian or French origin, were not very considerate of the people; they destroyed the pagan gods and their altars; old songs, inspirations of unknown authors were forbidden; evening feasting in sacred orchards strictly prohibited; so were all sorts of ceremonies, religious dances and amusements, and nothing that could be understood by the people was offered as a substitute. Under such conditions it took time before the people became sufficiently friendly with the clergy (the orders of Cistercians and Benedictines being favorites) to learn some of the church melodies, while an absolute dissimilarity between the Latin and Slavonic languages made the task of learning the principal liturgical sentences of the Mass and the Vespers doubly difficult. Complaints to Rome were not slow from the clerics as well as the people, but the latter won out, for with the dawn of the eleventh century the use of the Slavonic language became prevalent

In order to dispel the deep sadness that spread its mantle over the entire country when Casimir The Just passed away in 1194, the gentry evolved dialogues with scenes of "pleasure," "sorrow," "freedom," "wisdom," "justice," etc., in which the numerous virtues of the deceased monarch were extolled in speech and song. way even into churches, which was strongly disapproved of by Pone Innocent III in a letter to Henry, Archbishop of Gniezno (Danzig). To this period belongs the famous battle-hymn "Boga Rodz'ca" in Poland toward the end of the tenth century. Excel- at the very dawn of Polish literature and accepted by

all classes of people with deep regard and feeling. The Cracow manuscript of the fifteenth century gives the melody and text of part one; it is the hymn that led many times the Polish cavaliers in their charges against the enemies of their country. This first part in the form of a prose, and in the ecclesiastic mode I; is a song to the Virgin Mary (first verse) and (second verse) to Christ; the melody is taken from the second part of the sequence Ave pracelara accredited to Albertus Magnus; both parts were united into one about 1280 by Boguchwal, a Franciscan confessor to Kinga, wife of Boleslas The Chaste. The second part. that is the Easter song, is taken from the Gregorian responsorium Triumphat Dei Fillius, and the hymn Rex Christe primoganite; it was joined to part one toward the end of the fourteenth century, but was never used as a battle hymn; its ambitus is that of the ecclesiastic mode VI (third Plagal, do-do). The third part is a series of stanzas based on one melody in major, developed unquestionably after the fifteenth century when all the Gregorian modes became merged into the major and minor tonalities that form the basis of our modern system.

The fashion of dramatizing the principal events of the nation became quite universal with the last years of the thirteenth century, and in 1296 took place a public production of a dramatic piece with vocal numbers, the first of its kind, presented fearlessly before King Przemyslaw whose cruelty toward his wife Ludgarda served as text. Such dramatic recitations interspersed with music found much favor with the gentry as well as commoners at banquets when professional singers and reciters of verses, following the fashion set by French trouveres and German minnesængers, became the interpreters. Dazzled with their success, many of them began to overstep the bounds of polite language, in consequence of which the head of the Cracow community forbade in 1363 entertainers to attend such festivities. Evidently these people were a source of some annoyance for the privilege granted by Casimir The Great and recorded in 1336, allowing the employment on festive occasion of as many as eight entertainers (comedians, musicians and mountebanks), was curtailed in 1378 to not more than four players at the wedding of a commoner, also prohibiting the giving of money to people wearing masks who thus bedecked wandered from house to house at Christmas time singing "kolendy" (Carols). It is needless to add that melodies built in the style of the monotone psalmody of their German prototype had no influence on the development of musical art in Poland, not till these melodics began to breathe of the folk song which told of Poland's great activity, military glory and of local advantages. Leaving the portal of a city for the country, it stands to reason that when the peasant, accompanied by wife and children wanted lively, unrestrained music, he would go to the kermess, weekly or monthly gatherings at a village, when all sorts of trade transactions would be followed with dancing and feasting, and where troupes of itinerant musicians, pipers and others, knew how to liven up with folk tunes

Of consequence, as one of the first composers of sacred music, was John from Lodz, known all over the country as a lover of music and a famous virtuoso on the lute; by the time that he rose in 1324 to the dignity of Bishop of Posnan (Posen) and had written several sequences, responsoriums, etc., his early detractor had diminished in numbers, while travelers in foreign lands did not hesitate to say that they preferred listening to his sequences (Benedicta, Salve salutis jauna, etc.) rather than hear foreign singers who with their wanton discarting, breaking and dividing the notes more than is desirable (vide: Coussemaker, Scriptores, II, 349), disfigured the religious service.

Examining the characteristics of this early Polish music we find that they were most evident in freedom of form and the development of national melodies, wealth of rhythms and original harmonies, although greater attention was being paid to rules prescribed by the early Italian, English or Netherlandish theorists especially such rules as relate to counterpoint. Here too was making itself felt an ever-increasing number of scholarly composers who invariably worked for the glory of Polish national art known but very little by the world at large. Indeed, recent publications of some of these works have aroused the astonishment of European musicians and even the incredulity of some

As early as the fourteenth century, the generosity of the King and magnates who maintained private orchestras began to be noised among musicians in foreign lands, and it was not long before Italians, Bohemians, but mostly Germans were finding their way into the land of the Jagiellos. Thus in 1389 we find at the court of Ladislas V an eminent singer and lute player Handslick; four years later, several flutists by name of Lincz, Aulon and Nespech, while in 1405 harpist, Hopanas, and others filled important places in different orchestras where a suitable musician was sure of good remuneration and a place for life. Un fortunately while the names of these instrumentalists had been preserved, those of the composers whose works they played do not appear in public records.

At the beginning of the fifteenth century the orchestra of the city of Cracow numbered some twenty-five players: flutes and string instruments, trumpets to excess, trombones, oboes, clarinets, psaltery, portable organ, kettle drums and other percussion and noisemaking instruments. In this city, the laws for the government of those people were confirmed in 1549 by Sigismund Augustus, and the brotherhood was divided into elder and younger men (fratres seniores et juniores). Unlike other communities the brotherhood was not restricted to city residents alone; outsiders living in the city were expected, after two weeks, to obtain the privileges of city residents, from which law however were exempt musicians in the service of princes, bishops and other dignitaries of the land. These outsiders, among whom were often noblemen, were exempt from the local laws of the brotherhood though they were obliged to attend the musicians' gatherings. Jews alone were excluded, and members of the brotherhood were forbidden to serve them, to play at their weddings, or to play with non-members.

An exponent of musical art at the Cracow Academy in 1492 was Stanislas Obolec for choral music, though there is no record of his activity. Ten years later the active professor of music was Stanislas Malek, while in 1512 the theory of music, according to the system of Jean de Muris, was taught by the professor of mathe matics, and in 1522 by one Bartholemy, professor of

Dancing was now a constant amusement, and oftentimes when a favorite tune was being played there would break forth a song by a single voice, afterwards repeated in chorus, and while the people danced and sang, following the customs of the day, after breakfast, dinner or supper, and after any kind of feasting, the clergy were prohibited from attending not only these occasions but even theatrical events, these scenie forms intended for the eye and ear, sacred representations, spiritual representations and sacred melodramas which had been forerunners of the oratorio in Spain as well as in Italy.

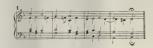
With the advent to the kingdom and later the ascension to the throne of Sigismund I (1506-1548), brother and successor of Alexander, we get a better glimpse of matters. Among his personal entourage and a favorite, was the young man's aged lute player and

clavicembalist Marek, though Wirowski, a famous artist of the sixteenth century, was preferred on the clavicembalo (harpsichord), for whenever he played on it the future King rewarded him with two ducats. It is told of Marek that conscious of the Prince's indifference to his playing on the harpsichord, he perfected bimself on the lute to such an extent, that one day, when playing upon it, he so surprised his master both his heart and cash box opened up to the

delight of the performer ! The wife of Sigismund I brought to Poland all her love of intrigue and a number of Italian artists, who spread rapidly among students the theoretical as well as practical musical culture of their land. In 1520 the court band was completely reorganized and in a short time acquired the reputation of being equal to that of the French King, Louis XII. Giovanni Bali, its director, was succeeded by Caetani, and the latter by Rev. John Wierzbkowski; in 1543 the King founded a chapel of Jagiello on Wawel with a generous endowment for the estab-

lishment of a choral college in which the singers played very much the same rôle as those of the Sistine chanel in Rome.

This was a century when church compositions were greatly in vogue, and pre-eminently first among com-posers of that class of music stands Sebastian from Felsztyn, a musician who Opusculum musices noviter cogestum, etc., was joined in 1534 and '39 as an addenda to Kromer's De musica figurata; there were others who wrote on similar subjects, and in one of such works, in Latin, and of the year 1540, devoted to elementary fundamental and especially Gregorian singing, the unknown author gives examples foreign composers, and the following harmonization of the descending scale closing with a deceptive cadence:



Another was Martin from Lemberg, a famous organist and composer, pupil of Sebastian; Waclaw Szamotulski, a contrapuntist of remarkable talent and originality who among other things wrote the wedding music for the muntials of Sigismund II with Catherine of Austria (1553); Thomas Szadek, John Brandt, born in 1551, whose chorus for women's voices quoted below, suggests melodically as well as harmonically some phrases from the first act of Lohengrin.

The greatest musician of those days was Nicholas Zielenski, particularly in secular style of composition. was a pupil of Joannes Gabrieli in Venice, and like his teacher who was first to do so among the Italian masters, he introduced in Poland accompaniments of string and wind instruments to vocal works.

great and only Bach, is already made evident in such great and only bach, is already made evident in such typical works of Zielenski as his five-part respon-sorium In monte Olivetti, the five-part motet Haec dies, or the four-part chorus Adoramus. Then then was Nicholas Gomolka (1539-1609), unique in musical literature, without precedent or followers till the end of the eighteenth century; unlike Palestrina, Orlandus Lassus, Isaak or Goudinel who wrote cosmopolitan masterworks, Gomolka created the Polish national part-music with his popular setting of Kochanowski's Psalter of one hundred and fifty psalms. Furthermore, he introduced the use of the chord of the ninth, an unheard of boldness in those days, also the dominant

6 2

seventh, attributed by certain historiographers to

Monteverde (1567-1643). The Jesuits, brought into the country in 1565 by Bishop Hozyusz to fight heretics, exercised also a strong influence on the development of native art; they established important schools, and at Pultawa a college that became quite famous; they also made a collection of manuscripts of incalculable value which was carried off to Saint Petersburg during the past century.

Lack of space will preclude anything but mentioning such men as Chylinski, Penkiel, Miclczewski, Rozycki Kozlowski, remarkably talented musicians among whom stands Szarzynski, an inspired melodist and highly cultured man, whose sonata in D for two violins and organ could be accredited to John Sebastian Bach. Following is a brief excerpt from that sonata:



To this list belongs also George Gabriel Gorczycki. a scholarly and prolific composer, and Anton Milwid the first who aimed at symphonic evolution in compositions which, if lacking in contrapuntal development. are nevertheless rich in melodic invention.

In 1724, during the reign of Augustus II, was built in Warsaw the first opera house; it was closed on the death of Augustus III and reopened two years later. in November 1765. The first Polish opera, Mism Made Happy, in two acts by Mathew Kamienski, was produced May 11, 1778; the score calls for a string quartet, two flutes, two oboes, one bassoon and two French horns; there is an overture to each act, and of vocal numbers five in the first and eight in the second act, while the vocal parts are assigned to two women and three men. The production took place it the palace of Prince Anton Radziwill, nick-name "Panie Kochanku" (Beloved Sir), arrangement having been made to use his palace for public theatron Much that was admired a hundred years later in the land to live in Paris, changed his mind of a sudden

In 1779 was inaugurated the National Theatre, just completed, where the second Polish opera Sophie, or Bucolic Love-making, by the now universal favorite Kamienski, was given seventy-six times inside of a year. Other Polish composers of this period who beeame prime favorites with the public were Anton Wejnert, Stefani, Elsner, Kurpinski, Kozlowski, Prince Cleofas Oginski, Witkowski. An interesting incident of this time is told of the well-known character, Ernest Theodor Amadeus (recte Willhelm) Hoffmann, famous author of fantastic tales, also a musician, lawyer and painter, who was married to a Polish lady. Transfered as councillor, from Plock to Warsaw in 1804, he undertook to reorganize the existing German Harmonie Gesellschaft and succeeded beyond all expectations He brought together some hundred-and-twenty musicians and amateurs, Germans and Poles (including Elsner and other leading professionals in Warsaw).

Of executive artists the Poles have supplied the world with their quota; in the early years of the nineteenth century Frederick Chopin, Joseph Nowakowski Thomas Nidecki, Joseph Krogulski, Stanislas Moniuszko, Oscar Kolbery, Charles Lipinski, Mary Szymanowska a distinguished pianist and composer, whose daughter Celina married the Polish bard Mickiewicz in 1834; among the favorite singers can be mentioned Magdalene Jasinska, Caroline Stefani, Constance Pietrasz, Sembrich-Kocbanska, Boguslawski, Dmuszewski. Micrzwinski, Szczurowski. Among those of the latter half of the nineteenth century whose artistic personality left its impress in the great book of

and secured enough funds to lease for the use of the

society Prince Oginski's palace, to-day the Hotel de

records, were the Kontski brothers, Anton and Apolinarius, Paul Kuczynski, Henry and Joseph Wieniawski, Alexander Zarzycki, Princess Marcelina Czartoryska, Julius Zarebski, Adam Mincheimer, Joseph Hofmann. The music of a nation is far from being decadent,

even if its representative men fail to maintain scrupulously the ancient style in all its purity, when it can present such talented composers and executive artists as Bandrowski, Gall, Godowski, Jarecki, Mlynarski, Nowowiejski, Opienski, Pachulski, Paderew Stojowski, Zelenski, Kaszowska, Sobolewska, Paulina Szalit, and others, men and women of to-day, all of whom have worked scientifically with much selfdenial and great perseverance in the education of students and the world at large.

In Poland as in Russia, Hungary, Bohemia or

France, musical life stands on a high plane, for composers show earnestness in work, ambition, facility of invention and a tendency toward learning and artistic refinement. The recent movement of the "Young School" represented by men like Karlowicz (recently deceased), Fittelberg, Melcer, Rozycki and Szymanowski, blends the classic and romantic theories with the devious ways of Richard Strauss; their works, for example Rozycki's Ballade for piano and orchestra, also his Symphonic humoresque Pan Twardowski, the Faust of Germany, or Fittelberg's Symphonic Poem, show talent, for they breathe strength and virility, even if the development of Polish drama is not sufficiently broad and deep in their musical presentation, though impressive and promising.

The reader is referred to the following works dealing more fully with the above subject: A. Bruckner —History of Polish Literature (in Polish); Ladislas Discourses on Musical conditions in Poland in the XVIII century (in Polish); M. Karasowski-Historical sketch of the Polish opera (in Polish); Pawinski—The young days of Sigismund The Old (in Polish); W. Sowinski—Dictionary of Polish Musicians (in Polish); C. F. Tencajoli—Musica e musicisti The Poles in Music (Vol. 18, The Century Library of

Profits of the Accompanist By EDWARD ELLSWORTH HIPSHER

THE qualifications for a good accompanist are: one has played the selection; but few of us have a first, that he be able to place himself in sympathy with the soloist; second, that he be a good reader; third, that he be able to transpose

The ability to keep one's self in sympathy with the soloist is of the first importance because on it depends the esthetic quality of the whole performance. It is the musical instinct dominating; while the other qualifications are purely mechanical. And it is among the things which may be acquired and developed. Without denominating the "gift" idea as a fake, there is no doubt that it has been greatly overworked. True there are those naturally talented as accompanists, And it is also true that there are many very excellent accompanists who, born with no particular gift, have achieved victory by patient and persistent endeavor.

First and last the accompanist must be willing to take a second place. An accompaniment should be a support, adding strength and color to the solo. What the soloist (and the public) wants is an accompaniment which will furnish a background to bring out in strong relief the heauties of the solo. If an accompaniet wishes to make any reputation for herself, she must keep this in mind, always striving to keep in perfect sympathy with the soloist, to supply a reliable support, and yet to do it in such an unobtrusive way that her work will seem a part of the solo. Now this faculty may be cultivated if only the aspirant will go earnestly about it. Avail yourself of every opportunity to practice. Then, while rehearsing, keep on the alert for every shading of time or tone of the voice or solo instrument, and try to fit your accompaniment to it. You must even try to anticipate what the soloist intends to do. Gradually it will become easier till some day you will find youself almost involuntarily subject to the moods of the soloist; and then you have attained the most valuable feature of the accompanist's art.

READING AT SIGHT

The ability to read readily at sight is a great boon to the accompanist. When the choice lies between the poor reader who is subjective to the moods of the soloist and the ready reader who is apt to fly off to a tangent to display his brilliancy, any soloist will prefer the former. The shortcomings of the former may be overcome by practice, while the latter is beyond redemption

To develop ability in sight-reading, PRACTICE. Read everything you can find that is within your technical grasp. Hymns, anthems, accompaniments. sonatinas, easy solo music: all these will be valuable for practice. Take a composition of reasonable difficulty, at a moderate movement; concentrate your whole mind upon it; and play it straight through with the fewest possible mistakes. The mark at which to aim is no mistakes at all. Never halt to pick up a lost note. Read each selection but once, then lay it aside for at least a week. Frequent repetitions cease to be sightreading. Of course nothing is sight-reading when once library that would last us long if everything was permanently laid aside after one reading. By allowing long periods between readings almost as much benefit is derived as from all fresh selections. It is very exnausting work, and as soon as the mind begins to be fatigued scarcely any further benefit is derived. In fact, bad habits are apt to result. One half hour per day soon will show very noticeable results in your reading ability.

HOW TO TRANSPOSE.

The accompanist, thoroughly equipped for profes sional work, must be able to transpose readily. This presupposes a knowledge of harmony. Select a simple melody. Learn it thoroughly as written. Play it a majo econd, a minor second, then a major or minor third higher, then lower, than it is written. At first each ton will have to be transposed separately, but with experi ence you will be able to see whole motives or phrases in the new key. Gradually increase the difficulty of the melodies. Then use selections with simple harmony, and repeat the same process. To harmony readily, one should know all the chords and their relations in the key. Then, when one sees a tonic chord before him, it is only necessary to the same position of the tonic chord in the key to which he is making the transposition. Presto change, the trick is done. Easy, isn't it? When one knows how. Work faithfully at your harmony exercises; they are the key to successful transposition. Practice

The young musician can employ some time to no better advantage than in playing accompaniments. To be skilled in accompanying is a sign of sure musicianship. Your playing of a sympathetic, accompaniment will raise you higher in the estimation of the true musician or critic than your most brilliant display of pianistic pyrotechnics.

Your teacher has very little time to devote to this phase of your education. In fact, very little of it can be taught. Experience and careful attention to detail are your best masters. Make friends with soloists: and have frequent rehearsals with them. Strive first, last and always to have your accompaniment fall into line with the moods of the soloist, making it a genuine support to his work. Strive, not to think for yourself but to read the soloist's thoughts and to sink your individuality into his interpretation. Your first attempt may not be a glorious success, but sincerity of purpose will assure final victory.

For those living in small communities there is little hope of direct financial returns from accompanying Like other public appearances of musicians, such work is expected to be gratuitous. In the larger centers accompanists command prices which make their work very satisfactorily remunerative. Of course this implies that they will be well qualified. Even in the smaller places there is compensation in the added prestige and popularity obtained and, for the teacher, in the wider patronage which these will bring.

But the greatest benefit of all will be a wider ac quaintance with musical literature, broader artistic grasp, and a development of individual powers

The Pupil and the Artist-Teacher By MISS HELEN C. VAN BUREN

Every ambitious boy and girl has looked forward for years to the time when he or she will study with a "master"-an artist-teacher. But how many know what to expect from one of these teachers or what they demand from their pupils in return?

First, consider what we expect to find in our artistteacher. He is usually a broad, all-around musician and a skilled performer on one special instrument, be it piano, violin or any other instrument. More than this, he is generally a widely cultivated man, wideawake intellectually, apace with the times, and, above all, one who is able to express his musical ideas in such a way as to inspire us to accomplish the best that is in us. We must not look for a careful, painstaking pedagog or one who will drill us on technical difficulties and sympathize with all our individual shortcomings. When the student goes to a 'Big-Gun' in the musical world, he must expect big things from him and it is for these only that he should pay his hig prices

What should we ourselves bring to such a teacher First of all we should possess a sound technic, so developed that undivided attention can be given to the rpretation of the composition being studied. Without this, no matter how musical we may be, the ideas we receive will have no means for expression. derive full benefit from the lessons we should have had a liberal education and keep an open mind, ready and eager to absorb knowledge, for it will be given in abundance. One other thing, often overlooked, is the necessity for being in good health and able to give a great amount of time and strength to the work. new composition after another will be taken up and the amount of mental and also physical labor demanded for satisfactory results is really tremendous.

Common Faults in Pianoforte-Playing, and How to Correct Them

By CLEMENT ANTROBUS HARRIS

only remedy for all the ills that pianoforte flesh is heir to was a knock on the knuckles with a lead pencil. The intelligent teacher of to-day diagnoses defects as carefully as a doctor of medicine does diseases, and has almost as extensive and carefully adapted a list of remedies. To young teachers, whose pharmacopæia is not yet complete, the following suggestions may not come amiss. They have proved eminently successful

NON-ORSERVANCE OF RESTS.

during a long experience.

Direct the carcless, non-observing pupil to touch the lid of the piano at every rest or beat covered by a rest of two or more beats length. This insures that the hand is raised from the keys, and the difficulty of doing so apparently simple a thing will at first cause considerable amusement. The plan is invaluable, not only for securing the observance of rests, but for acquiring independence between the hands. It should, owever, at first be practiced one hand at a time.

As a mental tonic the pupil should be asked to name the relative length of sound and silence in a bar. in a bar of four quarter time containing an eighthnote followed by rests there is seven times as much silence as sound. It should also be pointed out that the bad effect of holding a note down which should have been released continues after the note itself has ceased to sound, owing to what acousticians call "sympathetic vibration." To illustrate this put a note down so gently as not to sound it; while holding it down with one hand play its octave or fifth above or below audibly with the other hand, and immediately it has sounded let this second key rise so that it is not sounding. There will still be a sound of an harmonic character. This comes not from the note which was struck but from the one which is being held down. This may be proved by the fact that directly this note is released the sound ceases. Asked what he thought the most wonderful effect in music, Mozart replied, "No music," referring to the impression produced by sudden silence after sound, in other words, rests.

NON-OBSERVANCE OF STACCATO.

As the effect of staccato dots is to substitute a rest for the second half of a note, the same method of insuring observance may be applied as in the case of rests. In many cases, however, the fault is less that non-observance than of very unequal observance: some notes are very staccato, others not at all. is due to inequality of elasticity in the fingers, which must be met by exercises for finger-raising, with special reference to any finger-very frequently the fourth -which is observed to be more particularly the culprit. Very commonly every note of a staccato passage is played staccato except the last one, which is erroneously joined to the first note of the next phrase. This is not a physical but a mental defect, and with an intelligent pupil the pointing of it out, followed by the rect playing over of a number of passages in which the fault has occurred, will prove all that is required.

CONFUSION OF PARTS IN POLYPHONIC PASSAGES.

This is a fault of which even comparatively advanced students are often guilty, especially when two or more parts are to be played by the same hand. Many pupils have no conception of polyphony, that is, played at the same time. Explain the nature of this kind of music; then direct that each part be played separately, first that with the stems of the notes turned up, then that with the stems turned down, or vice The time must be carefully counted in each versa. The time must be carefully counted in each case, since it is complete in each part. Take, for it the inflection is not intended to apply! If this can-often reappears,



It is in three parts, though, as is not infrequently the case where there are more than two parts, the rests for the inner part are left to be understood. It should be practiced first as at "A," then as at "B," then as at "C" in the example below, then all three parts together as given above. The rests needed when the middle part is written out separately are here given in brackets. Stems of notes above the middle line should be turned down, of those below the middle line upwards when a single part is written, but they are here turned as in the compressed score for pur-



MIS-READING ACCIDENTALS.

When one of two notes next each other in alphabetical order is inflected by an accidental this is very frequently read as applying to the wrong note. Explain that the written sign touches several lines and spaces, but only applies to the note its center is opposite. Explain also that nine times out of ten an accidental before two conjunct notes has the effect of throwing them apart: it makes them into an "augmented second"; very rarely does it draw them together so as only to be a semitone apart. Some expert pianists have never noticed this fact, but have acknowledged its value when pointed out to them.

IGNORING DURATION OF ACCIDENTALS.

No fault is more common or more irritating in regard to the reading of music than the persistence with which pupils forget that an accidental governs all notes of the same name which follow it in the same measure. The fault does not lie wholly with the pupil: it is very largely due to the composers and editors who, with the false idea that they are making certainty doubly certain, insert a large number of absolutely needless accidentals. The inevitable effect is to undermine confidence in the music as written, and to occasion a disregard of accidentals. Let none be inserted but those strictly necessary according to rule: then, and then only, the teacher can insist on the observance of rules. As things are the pupil not unnaturally gets the impression that if a second inflected note in a measure has no inflection-sign before

THE times are long past when the music teacher's instance, the following well-known puzzle passage from not be done, then let us frankly alter the rule as all the ills that claneform fleets. In the following well-known puzzle passage from the done, then let us frankly alter the rule as all the ills that claneform fleets. time, select a page of the music in hand and ask the pupil to point out every accidental on it and all the notes in the same measure governed by each shan flat or natural. A repetition of this exercise a fatimes will soon make observance of the rule habitut According to an old rule, if a measure ends with inflected note and the next measure begins with t same note, the inflection-sign need not be repeated have met several expert musicians who were not avant of this carrying power of an inflection over two more measures. Hence its being mentioned here

THE BREAKING OF TIES.

Perhaps as common as the error just mentioned that of disregarding ties or "bends" Many teads Surely, nothing could be a more flagrant violation the true principles of teaching. For the blame is on the wrong shoulders. It is not the copy on the wrong shoulders. It is not the copy on needs correction, but the pupil. And correction is ple enough: all that is necessary is to inside time on the player retracing his or her steps bed the first of the two or more tied notes and plays the passage as written. Make a servant, not as me of habit. In many cases good habits are as ea acquired as bad ones. My own experience is that amount of pencil marks will insure accuracy The place on which it is worth while making an imprese is the brain and character of the pupil What is sed is mentality. Keep black lead for the stove.

LEFT-HAND BEFORE RIGHT

Asked what he considered the commonest is pianoforte playing, Dr. Henry Fisher replied, 'Play the left-hand momentarily before the right." Yes body seems to know exactly what is the cause of almost universal defect. I have discussed the me with both expert pianists and doctors of mediant out decisive result. Personally, the cause seems ! writer to be psychological: it is due to an instance desire to establish a bass before building up a For the same reason arpeggios, and groups of grant notes, are much more often played from the lot notes upwards than the reverse. Similarly the hand in organ playing has a strong tendency to the same note as the feet; there is no greater # connection between the left-hand and the feet between the right-hand and the feet, but the lefthabitually takes the lowest note in manual work gropes its way to it even when this register charge of the feet. The cure is the usual one ancing an extreme by its opposite. Beginning very simple passages play the right-hand before the



Afterwards the scales and eventually durdens chord exercises should be played in the same Both teacher and pupil must be prepared for 1 and tedious struggle against this fault which is only difficult to eradicate, but often an apparent Concise Biographical Dictionary of Noted Musicians Born in Poland.

WHILE THIS LIST DORS NOT PRETEND TO BE COMPLETE IT IS CERTAINLY THE MOST COMPREHENSIVE IN THE ENGLISH LANGUAGE.

ADAMOWSKA, See SZEMOWSKA-ADAMOWSKA, ADAMOWSKI, JOSEPH. Born Warsaw, Poland, 1862. Noted 'cellist, Papil of Slavenbagen and Tchaikovski (in composition). Member of the Boston Symphony Orchestra. Husband of ANTOINETTE SZUMOWSKA (q. v.).

ADAMOWSKI, TIMOTEER, Born Warsaw, 1858. Noted Polish violinist and composer. Founded the Adamowski Quartet, 1888. Member of the Boston Symphony Orchestra.

Badarczewska, Thelea. Warsaw, 1838-62. Wrote a num-her of piano pieces including The Maiden's Prayer.

BASELT, FRITZ. Oels, Silesia, 1863. Noted conductor, com-poser of numerous short operas and male part songs. BEETH, Lola. Cracow, 1862. Noted dramatic soprano.

Made her début at Berlin as Elsa in Lohengrin, and has

sung in America. Born Warsaw, 1820; died London, 1898. Composed opera, Louise of Mossiori (Forence, 1898. Composed opera, Louise of Mossiori (Forence, taught in London, Composed orchestral and chamber music.

music.

Bonowski, FELIX. Born London, England. Studied in London and Cologne. Came to America and settled in Chicago, 1837. Music critic on Chicago, Record-Herald, noted teacher, and composer of fine violin pieces, such as Adoration; has also written some heautiful songs, etc. BROSIG, MOBITZ. Silesia, 1815-87. Music director Breslau Cathedral. Composer of church music.

Catheria, Composer of church music.

CHOPIN, FERDERIC, Born mear Warsaw, 1810; died Paris, 1843. Played in Vienna, 1829, hut settled in Paris, 1831. Visited London, 184540. As a performer he played with exquisite refinement and poetle insight, and as a composer gurpansed tee maste pure and simple he has never been gurpansed.

surpassed.

Di RESERE, BOUAIN, WATSH, 1855. Celebrated bass
Di RESERE, BOUAIN, WATSH, 1855. Celebrated bass
Parls, Tarin, Milas, London and America, even second in
Parls, Tarin, Milas, London and America,
Di RESERE, JASH, WATSH, 1852. Fine dramatic tenor,
Di RESERE, JASH, WATSH, 1852. Fine dramatic tenor,
Leacher, among his pupils beling his own brother, Bease
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Leacher, among his pupils beling his own brother, Bease
Leacher, Bease Bease, Be

DURAND (DURANOWSKI), AUGUSTE F. Warsaw, 1770. Died about 1840. Cclebrated violinist, noted for his brillian

style, Lisner, Joseph X. Sllesia, 1769; died 1834, Taught Chopin at Warsaw, where he estabilished a school for ganlist that afterwards became the Conservatory. Com-posed mine ben opens; ballets, symphonies, cantains, etc. to the Company of the Collect language in vocal music.

FITELBERG, GREGOR. Dinaburg, 1879. Noted contemporary, conductor and composer of symphonic and instrumental WORKS, FÖRSTER, EMANUEL A. Born Silesia, 1748; died Vienna, 1823. Composer and theorist.

FRANCK, EDUARD, Born Breslau, 1817; died 1893, Plano-forte teacher and composer of a symphono, piano concerto, and chamber music. and chamber music,
GAVRONSKI, WOITECH, Born near Vilna, 1868. Composer,
GEBEL, FRANZ X. Born near Breslau, 1787; died 1843. Conductor, composer and teacher.

GEBEL, GROOK GENER, Breslau, 1685-1750, Wrote several compositions, inciding canons up to thirty parts; invented a clavitobrow with quarter tones.

GEBEL, GEORG (IUNA). Son of preceding. Born Silesia, 1709; died 1753. Organist and conductor. Ills works include twelve opens, numerous cantatas, and over one hundred oftenetra pieces.

GODOWSKI, LEDFOLD. Born Vilna, 1870. One of the greatest living virtuoses of the plane. Has also composed some remarkable works.

remarkable works.

(SMOLEA, NICHOLES, 1530-1809, Created Polish national part-music with his setting of Kochanowski's Pasiter of 150 pasimes. Also introduced the chord of the nicth, and forestailed Montevene in the use of the chord of the dominant seventh.

dominant seventh.

Gonski, Librials, Contemporary Polish violinist. Has here professor of tolin playing at Warsaw Conservatory, compositions include a suite for violin and strings, and other orchestral works, etc.

RENNICID, JOHANN G. SIESIA, 1807-82. Composer of

HOFMANN, JOSEPH. Cracow, 1877. Famous virtuoso pianist. First played in public at the age of six; now resident in America. Has composed plano pieces, etc. America. Has composed plano pieces, etc.

NOLLÄNDER, GUSTAY. Leohschütz, Upper Silesia, 1855,

Violinist, pupil of David and Joachim. Director of Stern
Conservatory, Serlin, 1894. Concertueister, Hamburg,
1896. Composer of pieces for violin and piano.

HOLLÄNDER, Victor. Leotschütz, 1886. Composer of comic

operas, Hubermann, Bronislaw, Born near Warsaw, 1882. Noted

violinist, LINNKI, COUNT J. 8. Born Poland, 1795. Studied under Beethoven and composed symphonies, overtures, much church music, chamber music, consp. etc. The date of his death is unknown.

JANIEWICZ, FELIL. 1762-1848. Noted Polish violinist.

Janotha, Nathalie. Warsaw, 1856. Noted planist, pupil of Madame Schumann. JARECKI, HENRI. Warsaw, 1846. Conductor and composer. JASINSKA, MAGDELENE. Noted Polish singer.

Karlowicz, Mieczyslaw. Born Wieszniewo, 1876; died Zakopane, 1999. Noted conductor and composer of elabo-rate works.

KAMIENSKI, MATHIAS. Born Ödenburg, Hungary, 1734; died Warsaw, 1821. "First composer of Polish Opera."

KARASOWEKI, MOSITZ. Warsaw, 1823; died 1892. Celebrated 'cellist and writer on musical subjects,
KOCHANSKA, MARCELLINE. See SEMBRICH, MARCELLA.

Socialisti, Baori, A. G. Colebrated plants born Wreaw, 1885. Flayd In pallie at the age of four and toured as a "prodigy." Became Court Plants to the Shah of Persia, Has writen an opera and some planotire muste, the production of the production o

the world at the age of eighty. Wrote planeforts pieces.

KOYSEN, AFOLIMATIE DE. WARREW, 1825-73. Eminent violatist and favorte poull of Paganital. Founded Wartwoother before, Charles, 1816-67, and Stanlata, brom 1820, were also noted violatists.

KOYTER, Instantan, Gröbutg, 1821; else 1807. Founded the Coyre, Paganitan, Gröbutg, 1821; else 1807. Founded the poese organ and church music; wrote pamphiets on church music.



HENRY AND JOSEPH WIENIAWSKI.

KUCZINSKI, PAUL. Born 1846. Noted Polish composer. KUMPINSKI, KJAIL, Posen, 1755. dled 1857. Ondeeber of Warsaw National Theatre, 1820-41. Composed twenty-four Polish opens and several hallets.
LAMERING, ARKANDER, BORT WARSAW, 1862. Celebrated lege of Missic, 1888, Has composed valuable planoforte pieces, studies, etc.

SECHETIZEN, THEODOR. Born Langert, Austrian Poland, 1830. Teacher of Paderewski and a number of other distinguished concert pianists. Has composed an opera and planoforte pieces.

pusnoistre pieces, LEWANDOWSKI, LOUIS. Born Wreschen, Posen, 1823, died 1834. Conductor of the Berlin Synasogne from 1840. Aged and Indigent Musicians, feer of the "Institute for Aged and Indigent Musicians, Teacher of the "Institute for LIPITARIX, KAML JOSEPH. Born Radgyn, Poland, 1780; died 1841. Distinguished violinist. Concertmiester, Dresden, 1839-1859. Composed four violin concertos, compiled a col-lection of Galician folk songs, etc.

MASZYNSKI, PETER. Born Warsaw, 1855. Pianist and composer,
MELCER, Heinrich von. Born Warsaw, 1869. Noted planist
and composer,
MINIEJMER, Adam. 1830-1904. Composer of popular Polish

overtures, IKELI, KARL. Born Czernowitz, Galicia, 1821; died 1897. Pupil of Chopin, Artistic Director Lemherg Conservatory, 1858. Founded a Music School 1888. Published an edi-tion of Chopin's works with marginal notes showing the emendations of Chopin on Mikull's copies.

Mexicana and composed and second and composed and confidence and composed filter and composed filter and composed filter and composed confidence and composed filter and confidence and co MOSZKOWSKI, ALEXANDER. Born Pilica, Poland, 1851. Noted critic and editor.

MOSEZOWSKI, MARRICE. Born Breslau, 1834. Noted planist, teacher and composer. His compositions include an opera, Boabdil, orchestral works, and many charming plano pieces, including the Serenade, Spanish Dances, Value Brillante, etc.

Norslin, Louis P. Born Warsaw, 1781; died 1854. Noted

He composed six operas, the first belog Mierry Mode Negrowski, Stoinstonn, Bort Warsaw, 1548. Distinctional Property of the Property of the Composed in Warsaw, May 11, 1778.

ALASAONSKI, MONTZ. Warsaw, 1822; died 1302. Celebrated Cellist and writer on musical subjects, Contarsex, MacRatilans, See Stamsferin, MacRatila. Subjects, 1822. Alas Montagores, 1823. Alas Montagores, 1824. Birth Contarsex, MacRatilans, See Stamsferin, MacRatila.

Nowowiejski, Felix. Born Wartenberg, 1875. Noted con temporary composer of opera (Que Vadist), orchestra and instrumental music.

NOVAKOVSKI, JOSEF, Born Minzsck, Poland, 1805; dted 1865. Noted planist and teacher. Wrote chamber music and numerous planoforte pieces.

Symphony Orchestra.

PARTITURE, REPRINGET. BOTH Lass, Russis, 1859. PlanoPARTITURE, REPRINGET. BOTH Lass, Russis, 1859. Planomailte for orchestra, numerous piano pieces, and arrisand
Trichikowitz works for plano.
Trichikowitz works.
Trichikow

Grancotenne, Toccata, Songa of a Vojujere, etc., PNOVIDA, BERNICHE, BORD ASSISTANCE, POR ASSIS

and popular songs and ballads, including the popular Habaretis, Purson Arron H. Dorn Wilma, 1755, died 1883. Distinguished amateur composer; patron of Best-Borrett, Indonesia, Salameria, Salameria, Calo, plano music Gorrett, Indonesia, Ordan, Cello, plano music GORTANIES, PHILIPP. BORN SAMMERI, Sello, Plano music SCHAMPENSA, PHILIPP. BORN SAMMERI, Sello, Plano de CRAMPENSA, AVER. Der Sammer, 1841. Note of CRAMPENSA, AVER. Born Sammer, 1842. Sol. Berother of preceding. Famous concert plantist, teacher and composer, and the composition of th

poore of the popular Polish Bance.

SEMBRICH, MARCILLA (real name Marcelline Kochanska).

BERMRICH, MARCILLA (real name Marcelline Kochanska).

Debut Athens, 1877; Lordon, 1889. Claimated sograms, press a great favortie in America, The fact that she singular beauty of her interpretations.

SEMBRICH, MARCILLA (SEMBRICH) AND SEMBRICH STATES, MOREI con Concert platials and teacher, now in New York. Wen first concert platials and teacher, now in New York. Wen first present the semble of the

STOLPE, ARNOLD. Died 1872. Composer of popular Polish

STORIE, AINOLD. Died 1872. Composer of popular Polish overtures.

Mouris, and Mouris. Rors Indexper Guildea, 322. (20); died 1887. Won distinction as a plansit and teacher, but died 1887. Won distinction as a plansit and teacher, but died 1887. Won distinction as a plansit and teacher, but died 1887. Won distinction as a plansit and teacher, but died 1887. Won distinction and the plansit and the

WALLEE-WALEWSKI, BOLESLAUS. Born 1885, Famous com-poser of orchestral humoreskes.

NSKI, JOHANN N. Born Poland, about 1800. Notable Wilsiam and the State of the St

ZURBERT, TLILE, Born Shlomir, Russian Poind, 1854;
Professor of Pinne al Brussels Conservator, 1870,
Professor of Pinne al Brussels Conservator, 1870,
224, Nyeld Conservation, 1970, 1881, died 1855,
Nyeld Conservation, 1970, 1970, 1881, died 1855,
Nyeld Conservation, 1970, 1970, 1881, died 1855,
Nyeld Conservation, 1970, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1870, 1

country.

BLENNKI, LADISLAS, Born Galicia, 1837. Professor of composition, Warsaw Conservatory. Written orchestral and choral pieces, chamber music, an opera planafortre pieces, etc. One of the most distinguished of modern Polish musicians.

Polish musicians. Noted contemporary conductor and con-Vienna, IETT. Noted contemporary conductor and con-Vienna, IETT. Noted contemporary conductor and con-ZHELNERS, NICHOLAS. Polish composer of the statement, or ZHELNERS, NICHOLAS. Polish composer of the statement, or tury, who introduced into Poland vocal works with string and wind accompaniements. Also a noted contragunitist.

and wind accompanients. Also a noted contraportiest, ZERLIARE, JAROSLAW DR. BORT Gallcian Poland, March 31, 1847. Noted Polish plantst, composer, writer and teacher, educated in Lemberg and Vienna; took part in Polish revolt against Russian rule and subsequently came to America. He took part in the Civil War. After that he America. He took part in the Civil War. After that he success, finally seetling in Los Angeles, CAI.

THE CHILD'S SEAT AT THE PIANO.

BY MRS. ELIZABETH M. ROSSITER.

In order to attain the highest degree of mental effort, it is necessary to have the body, and its environments, comfortable and agreeable. No matter in what line the mental efforts are directed, the best results can not be obtained, if the physical organism is in discomfort; the close relation between the mind and body makes the conditions affecting the one affect the other. This fact has been recognized by school authorities, and others engaged in various kinds of endeavor. School houses are now built with a view to comfortable seating and healthful surroundings, so as to promote the best mental achievement. The same theory is also worked out in many lines of business. A convincing incident appeared—in the form of an article—a short time ago, in a leading woman's journal. Its object was to emphasize the wisdom of providing comfortable. rather than ornamental chairs for the home. As an illustration, the writer gave the case of a very clusive, fashionable French milliner, who employed a large number of helpers. In answer to an inquiry as to how she succeeded in holding her help, and getting such good work from them, she said, "The first thing I do, when I employ a new helper, is to get a chair fitted to her. I find if my help is comfortably seated, other things being equal, I get good work, and they are contented and easier managed."

It is a well-known fact to all students of music, that the practice period is extremely fatiguing to both body and mind, and if the seating is uncomfortable fatigue is increased, while in most cases but indifferent results are obtained. Especially is this true in the case of young child-students. The child usually looks upon the ordeal of practicing, as something done for someone else; as a rule it thinks it is doing it for its parents or teacher, and when the task must be performed under uncomfortable conditions, it sets up a protest, making all sorts of excuses to escape the practice period. Perhaps one of the things that helps to make this part of the child's music study disagreeable, is the uncomfortable seating at the piano. Especially is this true when the child is quite young, and too short to allow its feet to rest upon the floor. It s not an uncommon thing to see one of these little students hanging, as it were, on the edge of one of those round, comfortless and often wobbly stools; his legs dangling in midair, like two weights, thus increasing weariness, while he looks anything but studious.

In too many cases the parents do not give the proper attention to these little things, that might make the child's work so much easier. They seem to think their duty ends, with providing the piano and price of the

In choosing a seat for the child at the piano, let comfort be thought of first. An ordinary leather seated dining chair, with the legs adjusted to the proper eight, makes a very desirable seat. The back affords a rest for the child to lean against, when he wishes to relax for a few moments. A rest should also be provided for the feet. It should be of the right height to allow the feet to rest firmly upon it, as well as strong, and large enough for the feet to shift about a little, if desired. This gives support to the entire body; and a feeling of confidence, security and restfulness to the child. The mind, being thus freed from its concern of the body's discomfort, can concentrate on the work before it. Unconsciously the child becomes interested, and without much trouble will be willing to practice out the allotted time, because the body is comfortable and restful

THE ETUDE

The Magic Number-168. A Suggestion to Ambitious Teachers.

By RUTH ALDEN.

In one respect at least, Fortune makes us all her favorites. She places at our disposal without favor to one over another, not the same length of DAYS to be sure, but precisely the same length of day. We all of us have exactly twenty-four hours from now until this time to-morrow. In that time we may, or we may not, do a day's work, but we shall surely make a day's

There is nothing in our possession that we manage with less skill than the very moments that make up life. We feel instinctively so wealthy in this coin, so well supplied with it, that we are prodigal. And not that alone. We also forget what we have done with But it never forgets what it has been doing with us. Mark that l

As a result of this failure on our part to take a grasp upon the day and make it our own, we are all forced to become victims of that state of consciousness called by such technical terms as:

THIS IS MY BUSY DAY

HURRY UP, WE HAVEN'T THE TIME. These, and all of their kind are symptoms of a trouble that spells defeat for us unless we wake upand realize just what time is and also how to dispose

Children are the most legitimately busy people in the world. Their interests are varied and their activities are intense. It often happens that to add a music lites are mease. It often applies that to add a fitting lesson (and the necessary practice) to a life already full is an embarrasament indeed. We may never conjunce the child that this added burden will "bring beauty into his life". His life (and the life of every child) is already full of beauty. We can well agree to let that take care of itself, but we must not fail to show the youngsters the fallacy of the "I-haven'ttime" idea. We may be too old ourselves to learn better, but let us not fail to teach him that he has about twice as much time as he thinks he has.

Ask a child to work it out for himself. If you

are a good teacher you will certainly interest him. Do tell him the facts. Lead them out, this way

How many hours in a day? And days in a week?

And seven times twenty-four? (Give him a little time on this.)

One hundred and sixty-eight. Now let him take out of his one hundred and sixty-eight hours, his sleep time, just as if he was spending so many cents out of a total of \$1.68.

From the remainder deduct the hours per week in school. Again the number taken up by home study, meals, exercise and the like

(Don't be indefinite. Take one item at a time as you know the child and have him give it to you as exactly as possible. This is an actual science lesson: not a Sam Lloyd's puzzle.)

In the course of time you will have come upon the actual facts.

The child uses up legitimately so and so many hours out of a total of 168 a week; and after the lesson hour and the practice time have been added to his work he still has a margin. You can never tell a child all this. But, as we have said, you can make him find it out for himself. Under these conditions he is always convinced.

It is too bad that we elders cannot convince ourselves that a lot of time is contained in seven days. If we knew this, we should find time for study, new ideas, inspiration and still have time left. Truly we have grown old and fixed in habit only because that mystic number 168 is an unsolved mystery to us.

Here is a real (actual) programme. The woman is fifty-six and as "live" as she was twenty years ago.

TOTAL UNIVERSAL ALLOWANCE Less 71/2 hours daily sleep.......521/2 Less care of body, meals, etc.....28 Less 11/2 hours daily travel..... 9

Do you think a wide awake woman, keen to her opportunities and to the love of life, would be glad to discover that she possesses 30½ hours a week to do with as she pleases. Thirty and a half times fiftytwo! Did you ever try that? Well, it amounts to 1586, a total of about 66 days. Talk about a two weeks' vacation in the summer! Here are over two months' vacation that slips away from every one of us.

Unexpended balance301/2

Suppose, said this woman, that I use up 15 hours week in social pleasures and engagements, I still have left enough margin to learn a new art or science, in a few years; to develop myself further ir my own work; to keep up to date, or even forge ahead a little. I have found that I have plenty of time to be a live and happy woman with lots of leisure, busy as I am. Certainly one hundred and sixty eight is a magic

How Much of You is Really Alive?

It was the late Prof. William James, of Harvard University, Merlin among American psychologists, who first aroused Americans to the consciousness of the fact, that alert and strenuous as we are, we habitually use only a very small part of our total energies, As Mr. Walter Damrosch put it in the January ETUDE, many of us are dead and do

There comes a momentous time in the life of almost every man and every woman when the individual goes down or goes up. Unfortunately, this period comes on so insidiously that we do not notice it. Little by little the "nerve", the "go", the "push" play out. We eat more, drink more, loaf more and before we know it we pass the dead line. Dead when we ought to be growing magnificently with every year. Many are at that vital point and thousands of others have past it. Millions are approaching it. Are you taking the upward road as did Gladstone, Milton, Longfellow, Hugo, Verdi? There is no question more important than this question to you. We believe that the music worker ought to become more vital, more efficient, more valuable with every year. In the next issue of THE ETUDE Mr. Thomas Tapper will show how one may pass the dead line whether at twenty or at sixty-five. THE ETUDE has never presented a more profitable subject than this. Do not miss it.

The Etude Master Study Page

PADEREWSKI'S PERIOD.

Excepting only Frédéric Chopin, no character in musical history has been so prominently identified with Poland as Ignace Jan Paderewski, Considered from a popular standpoint, Chopin never attained that wide celebrity which attaches to the great Polish virtuoso of the present day whose fame has reached millions who may never hear him play, but are as familiar with his name as that of the greatest statesman of the day. Moreover, Paderewski is wholly of Polish origin while Chopin's attraction to France through ancestry and long residence

need not be commented upon. Properly to appreciate the life and ideals of Paderewski it is desirable to refresh one's memory regarding the remarkable country of his birth, for while Paderewski has shown his wide cosmopolitan experience i compositions he is nevertheless a most devoted patriot of his native land

Patriotism it is that binds American sympathies to Poland. The services of the Polish patriot Thaddeus Kosciuszko in our own Revolutionary War will never be forgotten in the new world. But even the zeal and skill of men like Koscinszko were not able to save their from the intrusion of the armies of more nowerful countries

POLAND'S FORMER GREATNESS.

In the third quarter of the XVI century, Polish rule extended over some 380,000 square miles-a territory greater than that occupied by all of our New England states and our Middle Atlantic states, with the addition of Ohio, Indiana and Illinois. Now, there is no Poland save in the hearts of the Polish people. What was once a great country of thirty-five million people is now tragically divided into provinces of Russia. Prussia and Austria; three-quarters of Poland's former possessions went to Russia.

Despite every imaginable effort on the part of the govern Despite every imaginable effort on the part of the govern-ments to exterminate particulum in what was once Poland, the Noise of bodar, who have politically ceased to be a form of the political political political political political to general to their bearts that ever before. They have will exceed the genius of their prest soon and daughter win-lang frame in all intials with their cown soul has been under the sixtles failed to brigg liberty to Toland despite in-the sixtles failed to brigg liberty to Toland despite in-the sixtles failed to brigg liberty to Toland despite in-the sixtles failed to brigg liberty to Toland despite in-the sixtles failed to brigg liberty to Toland despite in-the sixtles failed to brigg liberty to Toland despite in-the artificial paid dearly for her revolutions for Russis sixtled to the artificial paid during the production of the Sherial like Toland,

Nevertheless, proud hearts still beat firm and strong, waiting for the day when Fate will bring back the old glory of the desecrated land.

POLISH HISTORY AND CHILTIPE

Polish history may be traced back to origins so remote as to be largely mythological. In the sixteenth century it was the most powerful country of eastern Europe. In this land of valiant knights and brilliant women, aristocracy flourished. The warring interests of these nobles resulted for a time in breaking the unity necessary for the preservation of military force and this contributed to the downfall of Poland.

It is estimated that over fifteen million people still

speak the Polish language; Polish literature dates from antique poems said to have been produced in the tenth Doubtless the Polish writers best known in countries beyond the borders of Poland are Mickiewicz, Slowacki, Krasinski and Henryk Sienkiewicz. Those who have read the masterpieces of the last named writer (Pan Michael and With Fire and Sword) may estimate the depth and power of Polish literary at-

A GENERAL ASPECT OF POLISH MUSIC.

Pollsh music la strongly characteristic in its national tendencies. At first riligious and then moulded after the folk dances and folk sonces of the people, it is very intimately interworen with the everyday life of the mea and women of all stations. The polonaise of the court is as national in its spirit as the masurks of the peasant, Among those who did much to preserve the heautiful in Polish



The Real Paderewski

"RHYTHM IS LIFE."

Folk Music, was Eisner, the teacher of Frédric Chopin. Chopin's own part in introducing the charm of Polish melodics and riythm to the musical world is well known to all cogniscent. Another significant worker in Polish musical development of the past was Stanishus, who, atthough born in Liftuania (1820), is chiefy known for his devotion to Polish musical ideals.

PADEREWSKI'S ANCESTRY AND EARLY YEARS.

Paderewski's father was a gentleman farmer in Kurylówka (Podolia). Podolia is now a province of South West Russia, His mother was known to have been a woman of exceptional musical gifts but as she died when the boy was still very young he received no benefit from this source.

Paderewski was born at his father's homestead, November 6, 1860. When he was three years old his father was exiled to Siberia for suspected connection with a revolutionary project. When the exile returned after feeling the iron hand of Russian despotism, it

AT THE WARSAW CONSERVATORY. At the age of twelve, Padercwski was sent to Warsaw where he entered the conservatory as a regular student, His piano teacher there was Janotha. Janotha was an excellent routine teacher with some inspirational force. Janotha's daughter, Nathalie, later a pupil of Mme. Clara Schumann, also became a pianist of great note in Europe. Raguski, Paderewski's teacher in Harmony at the Warsaw Conservatory, is little known outside of Poland The early ambition of the future virtuoso was not

may be imagined that nothing was left undone

fair-haired little boy. During his father's ab-

sence the little orphan did not receive nearly so

much musical education in his early childhood

as the average child of to-day. His musical

instill a love for Poland in the heart of the

that of becoming a great pianist, but rather that of becoming a great composer. It was with this purpose in view that at his early concerts he often played his own compositions. One instance pertaining to his early work as a pianist, is very interesting. He was engaged to play at a concert in a little rural music centre and found the piano so antiquated that the hammers persisted in staying away from the strings after they were struck. In order to give the concert he hired a man with a switch, who adjusted these hammers after they were struck as the program proceeded. This was probably the first piano ever introduced with a partly human action. Paderewski re-entered the conservatory at Warsaw and when he was only eighteen years of age his proficiency was so pronounced that he was appointed a teacher in the institution. By this time he had married a Polish girl, and when he was only nineteen, the great tragedy of his life came with the death of his wife, leaving him with a son bright in mind but paralyzed in body. To this son Paderewski became the most devoted of fathers and although the boy died in youth, the great pianist was wrapped up in his life as in his own.

PADEREWSKI AS A CONSERVATORY TEACHER.

FADERWAKI AS A CONSERVATORY TRACHER.

One has but to imagine what the effect of the resitte life of the Conservatory was upon so sensitive a nature size to the younger Paderweck. From early morning to late size of the younger Paderweck. From early morning to late with the particular to the particula

INSPIRATION FROM A FAMOUS ACTRESS.

It was while he was at Strasburg that Paderewski met his famous compatriot, Mme. Modjeska (Mme. Modrejewska). This distinguished artist's father had been a musician and she immediately took an interest in the artistic career of the young man with such great ambition and high ideals. Herself one of the greatest of Shakesperian actresses of the time, she was ab'e to give the young man advice of a practical nature which he was only too glad to accept. She found in him a "polished and genial companion; a man of wide cul-



Paderewski's Home at Lausanne, Switzerland,

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

VELOCITY

"Why does Mason's method differ from all others in handows in the control of the from the very beginning, while others insist on slow practice for a very loom time? The control of the co

It was formerly the belief of many teachers, practi-

cally all of the "old school," that the motor functions

of the hands and fingers should be thoroughly trained,

perfect control gained, and ease of motion acquired,

before being pushed on to rapid movements; that to

undertake rapidity without proper preparation always

resulted in stiff muscles. It came to be the belief of

Mr. Mason, and many others, growing out of many

years of experience in teaching, that the brain had

before accustoming the muscles to velocity forms re-

sulted in the opposite effect to that which had been

formerly believed, Hence many teachers now begin

the study of elementary velocity in the early stages of

study. They believe that the mind should begin to con-

ceive these forms, in a small way, very early in study,

although undertaken with such care, and the fingers

watched so closely, that the difficulty of stiffened

muscles is avoided. Mason does not differ from "all

others," for there are others that advocate the same

I do not know of any "authorities" who attribute the

performance of rapid passage work entirely to the

brain. What are the fingers doing on the keyboard if not performing the notes? There may be teachers who

go to the ridiculous extreme you mention, but I have

never heard of their achieving results, except as they

achieved them along normal lines. They are perfectly

true in what they say about the importance of the

brain in conceiving what must be done, and directing

the fingers to do it, but the brain cannot get along

without the fingers. Not only this, but there is a

physical as well as a mental side to every human being,

and although the brain is the captain, yet the servants,

the muscles, cannot respond to what the captain directs

until they have been exercised and trained. You can

easily answer your own question by forming a con-

ception of some new passage in your mind, and then

going to the piano and playing it at once without

practice. If a difficult passage, that is, relatively diffi-

cult for you, you will find that the fingers have to

work at it some time before reaching the same under-

standing of it that the brain has. The fact is that the

brain and muscles should work together in joint

partnership, and in this it will usually be found that

the brain progresses much more rapidly than the

I once heard a disciple of the "mental conception without practice" school of piano teaching give a

lecture before a society of ladies. The main point of

her whole discourse was that in future, as this manner

of teaching became general, all drudgery would be

done away with, and that they would not have to

listen to the uninteresting practice of children any

more. The ladies were all worked up to the point

where they really believed that the millennium in piano

study was at hand. In conclusion she played some

selections on the piano. She played the first two move-

ments of Beethoven's so-called Moonlight Sonata, and

at the third, left the piano, saying that she had had no

opportunity to practice for a week or two and it was

not "in her fingers." She did not say that her mental

conception had become dulled during that time, but

admitted that it was practice that she needed, her whole

treatment.

much to do with velocity, and that to wait too long



Paderewski at the age of 20. six years of age, Pad-

ture: of witty and tongue; brilliant in table talk . a man wide awake in all matters of personal interest, who knew and understood the world but whose intimacy she and her husband especially prized for the elevation of his character and refinement of his mind." WITH LESCHETIZKY.

When he was twenty-

erewski, encouraged by Mme. Modjeska, found himself in Vienna under the guidance of Prof. Theodore Leschetizky and his equally renowned wife, Mme. Annette Essipoff (Es-This was in 1886 when Leschetizky was then fifty-six years of age and had been teaching for forty years, as he began when he was only fifteen years of age. Leschetizky was what can only be de scribed as a natural teacher. Where Paderewski had found teaching in a conservatory galling to him, Leschetizky found it his life work. Indeed he taught in the St. Petersburg Conservatory for over twenty-five

Leschetizky's wide experience extended from the day of his own teacher Czerny through that of his con-temporaries up to the present. Naturally he took an immense interest in his fellow countryman. Paderewski, who remained his pupil for the better part of four

Padorewski, it should be remembered was an accomplished musician when he went to Leschetizky. He had already made a tour of part of Russia and had been engaged in teaching advanced pupils for several years. It was this spirit of ambition to do better and still better which led the brilliant young musician to a realization of his shortcomings and the necessity for

At the end of his first year with Leschetizky, Paderewski appeared in concert in Vienna and caused an immediate sensation. At the time the tendency was to attribute his great success to the special methods of Leschetizky. As a matter of fact, Leschetizky has often denied that he has any method except that employed by his Vorbereiter in removing the technical shortcomings of mature pianists whose previous train-ing has been more or less irregular. Leschetizky himhas never posed as anything other than an artist teacher employing any justifiable means to reach a given end. In the case of Paderewski, he had wonderful material with which to work as there can be no question that Paderewski would have been a great virtuoso irrespective of who might have been his

IN PARTS AND LONDON

Paderewski's first recital at the Salle Erard in Paris (1888) was attended by a very slender audience. Fortunately the great orchestral conductors Colonne and Lamoureux were present and realized at once that a master pianist had appeared upon the horizon, They engaged him immediately for important orchestral concerts and almost before he knew it, the artist who had waited so long and worked so hard for success was the lion of the hour in Paris. A later appearance at the Conservatoire established him as one of the great pianists of the day-the compeer of Liszt and Rubin

London, like Paris, was a tride apathetic at first but Pedcrewski soon became the idol of the hour in England, and has affice been convocately peoplar with both the public and has affice been convocately peoplar with both the public high critical peoplar with the public state of the time was doubtless influenced by the excentational manner in which Paderewski Anh bear received in Paris and by the constant reference to his manner of a peoplar with the property of the propert

DÉBUT IN AMERICA.

Paderewski's American début was made November 17, 1891, in New York. His first audience was representative and brilliant but here again most of the critics were loath to accept the famous pianist at his real artistic worth. The public, however, found his playing so remarkable that his success grew "like an avalanche."

technic, who could speak to his audience through the keyboard so that they would find a newer and richer meaning in the messages of the masters. quent success in America is now a part of our musical history. While this has often been estimated in huge sums of money, such a criterion is perhaps unfair to American musical audiences and American musical standards. It is better to say that people actually went hundreds of miles in order to be present at his recitals. Not even Rubinstein was received with such astonish-

Probably no planlat had more difficulty in hreshing through conventions in Germany than had Padewski, It seemed a part of the German musical life to codem any attempt and a part of the German musical life to codem any attempt when Padewski played in Berlin, he followed the performance of his own remarkable country by an encore from Chepit. You Billow, it is said, was no disgranted his own the property of the pr

PADEREWSKI AS A PIANIST.

If one were asked to define Paderewski's greatness as a pianist, the best phrase to employ would doubtless be, "It is because his grasp of his art is all-comprehensive." One does not speak of "the technic of Paderewski," the "prayoura of Paderewski," as all these and other characteristics are merged into his art so that no one feature of his work at the keyboard outshadows any other. Perhaps one of the most intelligent of all appreciations is that of Dr. William Mason, who knew the planist intimately, and was in turn greatly admired by Paderewski. Dr. Mason writes "The heartfelt sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over his audienees. Paderewski's playing presents the beautiful contour of a living vital organism. It possesses that subtle quality expressed in some measure by the German word Sehnsucht and in English as inensity of aspiration. This quality Chopin had and Liszt frequently spoke of it. It is the undefinable poetic haze with which Padereuski invests and surrounds all that he plays that renders him so unique

PADEREWSKI THE COMPOSER

Mr. Henry T. Finck, an intimate of Paderewski, in his excellent brochure Paderewski and His Art (now unfortunately out of print), makes the following statement: "Of Paderewski it must be said as of Liszt and Rubinstein, that great as is his skill as a pianist, his creative power is even more remarkable. Although he is a Pole and Chopin his idol, yet his music is not an echo of Chopin's." It has been noted that Paderewski's first ambition was to become a composer; his whole life work has in fact been focused upon this firm desire. He became a pianist in order that he might purchase the leisure for composition. However, there can be no doubt that his epoch-making success as a virtuoso has so colored the public mind that it refuses to consider the master works of Paderewski while it readily admits those of less worthy com posers not afflicted with a great reputation as a performer. Serious-minded musicians who have become intimately acquainted with Paderewski's compositions for orchestra, the stage, the voice, the piano, etc., do not hesitate to declare him not only among the foremost musical creators of the present, but among the great masters of all times.

The little Minuet in G, known as "Paderewski's Minuet," although a bagatelle, is probably one of the five most popular pieces ever written, yet very few of Paderewski's other more noteworthy piano pieces are widely known. His concerto for piano and orchestra is one of the finest works of its description and readily ranks with the great concertos of Chopin, Beethove and Brahms. The Chants du Voyageur are extremely melodious and full of character. Many of the piano pieces in the set known as Six Humoresques de Concert, particularly the Caprice in the Style of Scarlatti and the Burleska, are singularly distinctive and interesting. The Burleska has a "bite" to it which makes it one of the most fascinating piano pieces of its class. The Toccata Dans le Désert is full of atmosphere, but demands a very skillful interpreter to bring out its full meaning. Of the four Morceaux—Légende, Mélodie, Theme Varié in A and Nocturne in B Flat, the last named is possibly the most played. The Concerto for piano and orchestra in A minor is easily one of the greater; works in larger forms written for piano. One

Here was a planist with high artistic ideals, abundant critic has rated it as the greatest concerto since Schus mann. Paderewski's songs are rich and full of character while always sincere in their delineation of the poet's thought. His Symphony in B minor, which first became known in the United States through the fine performances of it given by the Boston Symphons Orchestra, is a work of majestic lines, magnificently orchestrated and filled with the great composer's splendid melodic ideas and harmonic treatment. said that he has written the woes of his native land into this masterpiece. His opera Manru should be heard more frequently as many concede it to be Paderewski's finest production. This opera was first given at the Court Theatre in Dresden in 1901. The libretto is by Paderewski's gifted friend Alfred Nossig. The plot deals with a gypsy subject. The orchestration of this work is exceptionally powerful but always appropriate.
The Polish Fantasia for piano and orchestra is widely admired, and some concede to this the place of first honor among Paderewski's compositions; wherever the pianist has played this original and characteristic work it has always produced a furore.

PADEREWSKI'S PHILANTHROPIES.

PADEREWSKI'S PHILANTHROPIES.

Paderewski has given lavishly of the wealth betowed upon him by enthusiastic music lovers. Upon one occasion when he had possible the second of the property of in American musical development.

PADEREWSKI'S PERSONALITY.

The philanthropies of Paderewski represent an interesting side of his nature. His intense seriousness at times makes it difficult to believe that he may be the most youthful and vivacious of men. His friends are well aware of his quick wit as well as his broad general learning. Linguistically speaking, his accord plishments are very exceptional even for a Pole. He speaks English, for instance, with so slight a suggestion of an accent that it is not noticeable. Paderewski's magnetism has been the subject of many discussions His fascinating personality, his breadth of vision and his lofty idealism are well remembered by all have known him. At his beautiful home at Morges, Switzerland, he takes great delight in horticultural and agricultural matters and is joined in this by his accomplished wife whom he married in 1898 and who for years cared for his invalid son. Mme. Paderewski was born in Barrone Rosen. Her first husband was the noted Polish violinist, Lodislas Gorski

A PADEREWSKI PROGRAM

In the preparation of the following list the main consideration have been general musted interest and not too of apprepriaturess. His oreheard compositions, unlike the energy of Chopin, are real orchestral works, and his few easys of Chopin, are real orchestral works, and his few easys of Chopin, are real orchestral works, and his precise, are always idlomatically planistic. Mapy of his works, between the second of the constraints of the works, between the second of the constraints o

Piano Solos	-de
1 Mazurka, Op. 9 (Book II), No. IV.	040
2 Krakowiak On 9 (Book 11) No. V	
2 Polongias On O (Park 11), No. V	
2 Krakowiak. Op. 9 (Book 11), No. 1V 3 Polonaise. Op. 9 (Book 11), No. V	
4 Burlesque, Op. 14, No. 4.	
8 Cracovienne. Op. 14, No. 6.	
S Cracovienne. Op. 14, No. 6	
	ß
	,
10 Chant du Voyagana F	

10 Chant du Vonageur 11 Chant d'Amour. Op. 14 No. 12 Legende No. 13 Legende No. 13 Legende No. 14 Scherrino. Op. 16, No. 1 No.

Music lovers desiring to study a more difficult type of composition will find in the Variations and Fugue in A Minor and in the Sonata, Op. 21, modern planoforte when which should be in the study of t

BOOKS ON PADEREWSKI. Of the biographies and appreciations of Paderewski,



if her "mental conception" had become inoperative in so short a time, it did not speak much for the value of her brain. Do not assume that I am undervaluing the importance of mental conception. I believe it is all-important, one of the most necessary things in music study. I do insist, however, that the fingers cannot respond to this conception without long practice. If this were not true there would be thousands of music lovers who have fine conceptions of certain compositions who could play them at once. Would you accuse Richard Wagner of not having a mental conception of the music he composed? And yet he could not play. His fingers only responded bunglingly in the simplest passages. Berlioz was still more incapable, so far as reproducing his mental conceptions on the keyboard was concerned, and yet who would say that his mental conception was not a clear and comprehensive one. If he had trained his fingers to the point wherein they could respond to what his brain directed, then the joint partnership between fingers and brain would have been complete. So it is with any pianist who has trained his fingers to the necessary point of skill.

In regard to the development of the brain to master

velocity playing, it is only necessary to say that it should be constantly educated along usual lines in order to become master of itself. Any training that educates the mind helps to get it in order for musical work. For velocity work, special training should be along the line that teaches it how to take in things as a whole. When you first learn to read, you have to spell out every word, letter by letter. Later you take in the word as a whole. Still later you may be able to take in an entire sentence at a glance. The poet Shelley could take in an entire paragraph of abstruse philosophic reasoning at a glance. Ability of this sort is exceedingly valuable in music. Have you observed how some players laboriously decipher a long scale run, or arpeggio, note by note, and some good players at that. If they had learned to grasp these passages as a whole, instead of as individual notes, they would be able to accomplish much more, and their passage playing would become far more brilliant in character. is this faculty that the Mason system tries to develop, by fixing velocity practice in group passages, concentrating the mind on the termination notes which are to be reached in the smallest possible amount of time without slighting any of the intervening notes. Practice of this sort is of inestimable value in developing the mind to a comprehensive grasp of what is visible on the printed page. You will find the same ideas given fine treatment in James Francis Cooke's Mastering the Scales and Arpeggios.

MAJOR AND MINOR AGAIN. "How should one explain the difference between the major and minor scales?"—H. M.

There are two standpoints from which explanations of such questions in music should be made. First, from that of the ear, and second from that of the intelligence, or theoretically. Music, as a language, appeals primarily to the ear. All its effects should be first understood by the ear, in which the intelligence need not necessarily have any part. An active mind, however, will desire to understand theoretically, just as the boy wishes to take his first watch to pieces so as to understand the machinery. It is of little use to explain theoretically the difference between the major and minor modes until the student can feel the difference from the standpoint of the ear. There are many who will consider this a little peculiar, as they are unable to comprehend why everyone should not feel this difference. An experienced teacher, however, will tell argument thus falling to the ground. Meanwhile, even you that many pupils have to struggle some time before

they can tell a minor from a major chord. Of what use would it be to explain this difference theoretically to such a pupil? He must first be taught to perceive the difference by his ear, and this does not always come quickly. Sitting at choir practice one evening, the famous divine, Phillips Brooks, asked his organist to explain the difference between the major and minor. The organist remarked that it would be better to play one of each chords and let him determine for himself if possible. He played a major and then a minor chord. Dr. Brooks said that the latter sounded as if the first had been sat on. When your student can feel this difference, then you can explain the construction. first showing where the steps and half steps come in each scale, after he has learned to distinguish the two chords. Then teach him something as to intervals, and show the distinguishing mark of each scale and chord, the minor third for one and the major for the other. To teach the feeling for the major and mino: chords there is nothing better than the common cadence played in many keys, the practice continued until the student has learned to distinguish and feel the difference. The following cadence will answer the purpose:



TECHNICAL FORMS.

"Should not arpegglos and octaves he taken up hefore all scales in all forms and velocity and styles of touch are mastered?"—A, M,

Most certainly. If a student should wait until he had mastered his scales, and made them perfect in every form, he would, in many cases, never arrive at arpeggios and octaves. Some teachers introduce arpeggios contemporaneously with scales, others after a fair understanding of scales has been attained. There are still others who believe the arpeggios should be introduced before the scales, although these are not numerous. The introduction of the study of octaves should be a matter of the teacher's judgment. A quick pupil with a large hand can begin on them at a much earlier stage than a slow one with small hands which would be liable to stiffen with too early a practice of octaves. The elements of octave playing should be undertaken if possible in the second grade, in order that the pupil may have to deal with the octaves that he will find in some advanced second grade pieces. Be very cautious with octaves at this period, however, and attempt nothing in the way of rapid playing of them.

ADVANCED STUDIES Is it correct to give Cramer Fifty Selected Studies after the 3d book of the Czerny-Liebling, followed by Clement! Is not Clement of the same grade as Cramer!—L. P.

Few teachers give all of the fifty studies of Cramer that Bülow selected. There are nearly a dozen of them that may be omitted. The literature of the piano, even in technical studies, is so great that a process of elimination becomes more and more necessary as the years go on. It is a good plan to go through the Cramer learning those selected carefully at moderate speed. Then take the 3d book of Czerny-Liebling, developing the highest speed possible. After this review the Cramer studies, bringing them also up to the prescribed speed. After this a certain number of the best of Ciementi may be taken. Clementi is more difficult than Cramer

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IMPROMPTU IN A FLAT-F. CHOPIN.

Chopin's Impromptu in A flat is treated in a most able and thoroughly exhaustive manner in Mr. jowski's lesson on another page. We commend this lesson to our readers and to teachers and students in general as a model of its kind. Mr. Stojowski leaves absolutely nothing more to be said. Grade 7.

MENUET A L' ANTIQUE-I, J. PADEREWSKI. The Polish number of THE ETUDE would be incomplete without having this popular number in its music pages. This clever composition has probably been more played than any piano piece of recent years. from its popularity this number has great value as a study piece. Grade 6.

NOCTURNE-I. KRZYZANKOWSKI.

This is a representative composition by a writer of the modern Polish school. In some respects it reminds us of Chopin, but nevertheless it has a certain originality all its own. It should be studied with the utmost finish and attention to detail and it will require a rather free style of rendition. Grade 4.

SONG OF SPRING-L. DANNENBERG. Louis Dannenberg is a contemporary American writer of much promise. Song of Spring, his most recent work, is a delightful lyric number with a strong and alluring principal theme. In pieces of this typ and alturing principal theme. In pieces of this type the principal attention of the players should be devoted to a production of the singing tone in order that the melody may be brought out in an eloquent manner. In Song of Spring, the syncopated accompaniment, while it must be duly subordinated, must nevertheless be played in such a manner as to afford a good harmonic background. A deft use of the damper pedal will aid in securing this result Grade 4.

ALL SMILES_THURLOW LIEURANCE.

All Smiles is a sort of Valse Caprice, a form in which Mr. Lieurance usually has something good to say. The contrast between the two principal themes D-flat major and A-flat major is very effective. The theme in double notes is also effective and very graceful. This piece should be played with considerable freedom throughout, rather capriciously. Grade 4.

VALESKA-G. D. MARTIN.

It is of interest to note how much variety may be introduced into pieces written in 3/4 time by a shift-ing of the accents and by various rhythmic devices. At first sight Mr. Geo. D. Martin's Valeska looks like a states movement and again it suggests a macurka. of the redown. The redown derived from one of the European folk dances, is more nearly like a masurka than a walts. There are signs of a revival of interest in both these dances. Valeska is merely a fa suggested by a woman's name, popular in Austria and kindred countries. Grade 4.

'NEATH THE GREENWOOD TREE-H. WILDERMERE.

Neath the Greenwood Tree is a very pleasing drawing room piece of intermediate grade, rather descrip-tive in style, with its harmonies so constructed that the melody appears chiefly as though sung by an alto This piece is valuable either for teaching or

GAME OF DOMINOES-E. F. CHRISTIANI.

This is a novelty in the shape of a "black key piece." In this number, the melodies, in whichever hand they may appear, are entirely on the black keys. A few concert violinists, it is more than a mere "trick piece" white keys are introduced but only in the accompany-ing harmonies. It will be noted that the trio is in the rather unusual key of C-flat major. In this key every

a number of years, both as a teaching and recital piece. excellent opening voluntary.

It has not been displaced by the many good new things which are appearing from time to time and it seems to hold its own through a certain freshness and vigor of inspiration. It is one of those pieces that does not wear out. As will be noted in another department of this issue of THE ETUDE, the composer Hollaender is Polish by birth, Grade 3

THE ETUDE

MENUETTO-PH. SCHARWENKA

The brothers Philip and Xavier Scharwenka must always be included when one speaks of music by Polish composers. Although both have written suc-Foisi composers. Although both have also written charmingly in lighter vein. We have always had a liking for the little Menuetto in D by Philip Scharworks. This piece is a fine example of what may be accomplished by a really great composer writing in miniature style and with comparatively limited resources. The study of such pieces is always of great value in developing thorough musicianship. Grade 3.

POLISH CHIVALRY-A. PIECZONKA.

Polish Chivalry is an excellent example of the ma-surka rhythm. This rhythm is idealized by Chopin and his followers, has proven wonderfully popular.
We might call attention to the fact that in the Mazurka rhythm the principal accent seems to be shifted from the first beat of the measure to the second. Polish Chivalry should be played with a great deal of fire and dash, following carefully the various marks of expression. Grade 3.

TWO POLISH THEMES-A. FRANZ. This number is a very effective arrangement in easy style of two of the most popular of Polish folk melodies. Grade 3.

LES ADJEUX-DUSSEK-SARTORIO.

This number is taken from Mr. Sartorio's series of selected classics. J. L. Dussek (1761-1812) was of Bohemian birth but of cosmopolitan residence. He was one of the first successful writers of drawing-room music and a pianist of high attainments. Les Adieux is one of his most popular works. As arranged by Mr. Sartorio the piece is extremely simplified but the principal themes and the harmonies remain intact.

THE PROMENADE-I. F. FRYSINGER

This lively little march movement in 6/8 time is taken from a new set of teaching pieces just completed by Mr. Frysinger. It should prove a very effective number for young players and useful as a study in rhythm. Grade 21/2.

THE LITTLE MAJOR-M. LOEB-EVANS.

This is another march movement but quite different from the preceding, written in 2/4 time. The trio o this march is just right to be used for school marching, calesthenics, etc. Grade 21/2.

THE SOLDIER'S SONG-S, STEINHEIMER.

This is a very easy teaching piece which will afford excellent opportunity for practice in playing with both hands in the bass clef. It will also afford practice in double notes. It should be played in a sturdy manner with large tones. Grade 2.

THE FOUR-HAND NUMBERS.

Scharwenka's Polish Dance is one of the most popular of all piano solos. It is no less effective in duet form and it gains an added richness and sonority in the four-

hand arrangement.

Mirthful Moments is a lively polka movement of easy grade. It is very well balanced, giving both players something interesting to do.

KUYAWIAK (VIOLIN AND PIANO)-H. WIENIAWSKI.

Wieniawski's Kuyawiak is a favorite with all violinists. Wieniawski, in addition to being a great violinist, was also an accomplished composer. In this number he has employed some striking folk themes. Alconcert violinists, it is more than a mere "trick piece,"

EVENING DEVOTION (PIPE ORGAN)-T. D. WILLIAMS.

Evening Devotion is a quiet, contemplative move-CANZONETTA—V. HOLLAENDER.

The Canzonetta by Hollaender has been popular for full and well-contrasted registration. It will make an advel-contrasted registration. It will make the contrast to the contrast of the contrast to the contrast t where to indulge in tempo rubato and all other

THE VOCAL NUMBERS.

Mr. H. Wakefield Smith's Watch Thee and Pro Mr. H. Wakefield Smiths Watch Thee and In-Thee is a very fine sacred song, suitable for dome use. It is rather different in character from more the sacred songs one usually meets, but its drama-the sacred songs one usually meets, but its drama-treatment and splendid refrain should render it may treatment and spiendid retrain should render it q popular with singers and congregations alike. Mr. Homer Tourjee's I Love You Dear is one

Mr. Homes Tourses that we have seen in a le

ONE OF YOUR TEACHER'S INCONSIST. ENCIES.

BY EDITH L. WAGONER.

"OH, what's the use! I don't see any sense in "OH, what's the use! I don't see any sense in a anyway—first you are told that you must keep been and then you are told that you mustn't. After me teacher has ranted and scolded until I have been one. pelled, in self-defense, to play as evenly as the ticking of a clock, he veers around completely and insists the I place a 'tenuto' here and a 'rubato' there and are making my playing 'metronomic.' Now, of course these terms are Greek to me, but I gather that I at now being told not to keep strict time—and why in a name of goodness, could I not have been permitted a original faulty time (which my teacher pays me i compliment of saying was original) instead of goodness. around Robin Hood's barn to acquire faulty time who is not original?"

Yes, dear student, I know your argument, and must be confessed that it seems all but just. But it original faulty time (probably your original sni m not faulty time or imperfect time, for the impreason that it was no time at all. You only appear mated the time values of the various notes. Y half notes were longer than your quarters (perhap but they were not exactly twice as long. Your do note was somewhat longer than the one without dot, but not exactly half as long again. In the co quarters the probabilities are that all the notes a played alike-at any rate, the two measures were exactly of equal length. As for rests! Heaven del To the average student a rest represents an in val sufficiently long to permit of passing on to "next," and no longer. It is to give you this exact which you have failed to get that your teacher has strenuously insisted upon your playing as even he ticking clock, and no matter what liberus later take, that exactness will make itself felt at vertebrae of your playing, as it were. It will make

your work throughout. You cannot take liberties with time until you is time to take liberties with. Before playing a G waltz rubato you should be able to play it for de -and let it be known that there is something w with the musician who cannot play for dances take no issue with a pianist's reluctance to be reto the instrument when dancing is in progress with his detestation for the ordinary dance must called); but if he is unable, as the majoriy a keep time for a waltz, two-step or what not a do so for considerable periods of time, he is de musically. It is absolutely essential to be able to each piece and study in your repertoire in P time, both slowly and at the prescribed tempo. ticularly is this true in regard to such combin of note values as the dotted eighths and sixty in Mendelssohn's Hunting Song (a difficult rhy many people); quadruplets beginning with rest Grieg's Butterfly; gradually lengthening nets. the introduction in the simple piano arrangement Barcarolle from the Tales of Hofmann, and common stumbling blocks, three against 18against three and like combinations. There are only a hair's breadth difference between the time and the incorrect, yet the impress n con by the correct time may differ wastly from the veyed by the incorrect. For example, take the combination above cited: the three uneven note in the Mendelssohn Hunting Song become of mind common to careless players. fail to convey the hunting song mood and in all other cases, the mind must hold a conception of time values and the fingers must to allot to each and every note and rest its exact with accents properly placed. When this has accomplished the student will soon know ab

sary fluctuations of the tempo.

Besides the coloristic capacities of instrumental setting, harmony is the most efficient element of expressive tone-color. So it happened that Chopin and Wagner respectively, as they had widened the range of piano technique and orchestral resources, also achieved the most marvellous framework of opulent and startlingly novel harmonic texture. This has become indeed, the

A Master Lesson on Chopin's First Impromptu By the Distinguished Polish Piano Virtuoso

Teacher and Composer

SIGISMUND STOJOWSKI



Chopin and the Music of Poland More subjective at heart than Wagner, who tried objectively to illustrate the action on the stage, Chopin, lyric poet of the piano, yer was stirred by externals to more or less realistically romantic attempts at portrayal.

Some of his pieces seem almost symphonic poems for

esting cue. He did not think fit to burden them with explanatory titles, still less with literary programs; but

it is easy in some cases to discern the epic vein in the

light of some generating poems or circumstances we

POLAND'S DRAMA IN CHOPIN'S MUSIC.

He never wrote an opera, as was suggested to him;

but of dramatic intensity his work is full to the brim.

The drama of a noble soul, imprisoned in a frail and

The drama of a none soul, imprisoned in a rian and worn body, of a soul that mirrored the aspirations of a race which was living then, as it is now, the most heart-rending of dramas, would necessarily bring forth accents

happen to know about.

piano, to which his letters sometimes give an inter-

CHOPIN'S QUALITY.

SIGISMUND STOJOWSKI

Chopin! these two syllables breathe a magic spell. Whoever has laid his hands on a piano, nay, whoever has listened to a piano, whether it be in a concert hall or in a home, perhaps at twilight hour, with a soul trying to escape the encompassing fetters on the wings of melody, forever remembers and wishes to revert to the web of enchantment in which that magician held him.
To analyze the subtle charm, to translate into words the radiance and fragrance, the storm and stress, the alter-nating grace and depth, the flights and depressions, the ever-changing but eloquent moods of that music, which vibrates like a human heart laid bare, would seem as impossible as to pull down a star from the moon-lit skies or catch a cloud swiftly wandering across space, vaporous yet shining, or thunder-laden.

An eminent Polish writer, Przybyszewski, rightly calls Chopin's musical power "meta-musical." Chopin seemingly reverts to and transports the listener back to that primitive age, when tone and word almost inarticulate rending of dramas, would necessarily bring forth accents of deep and transfe pathos. Chopin, himself, claimed that of the control of the control of the ledwer of the control indeed, like Michael of the control of the and as yet inseparable, were the direct outburst, the one cry of overwhelming human emotion. Since the common birth of man's winged twins, evolution has not only mon birth of man's winged twins, evolution has not only separated music and language, but coiled up both into signs and symbols, terms and forms, differentiated and definite, till they became trivial and meaningless, soiled by common use. It is the privilege of high art, of romantic art in particular, if the term be taken in its emotional and imaginative sense, to create in man the interest of the privilege of the control of the children of Tandise Lost. This the art of Chopin children of the control of the control of the control original as it is tastful and an idition as noved and original as it is tastful and an idition as noved and original as it is tastful and an idition as noved and original as it is tastful and an idition as noved and the privilege of the control of th purity almost classical combines with richness unprece-dented; through the fusion of spiritual loftiness and sensuous beauty never achieved before nor since at the piano; a blending of the music's message with the instrument's resources, such that Rubinstein well could say: "It was impossible to know whether the master had imparted his soul to the piano or himself embodied the piano's soul."

CHOPIN COLORIST, POET AND INNOVATOR.

Chopin's piano style is more than idiomatic, if it b true that an instrument be something more than the outward projection, an aggrandizement of a human organ, as the camera is an unconsciously conceived but faithful reproduction of the eye. The piano has become with Chopin the necessary magnified human organ for an adequate expression of rich inner life, the speaking voice of a poet, the many-hued palette of a painter; hence his limitation to the instrument of his choice was as necessary and voluntary as it was unique in the

A supreme master of tone color and an innovator in that respect, Chopin was, indeed, as much as Wagner. with whom Mr. Finck advisedly compares him. of the two worked out the same miracle in his own sphere and with his own particular means: Wagner, in the music drama, in the splendors of his orchestra, Chopin, in the more intimate but not less unique and powerful tone-poems of a "piano bard" and "piano simultaneously sad and Joyous, now apped in the meian-ichly of our landscapes, now sounding the chivarious pride and nobility of bygone days or the mournful echoes of dire times—the manifold and compelling chords with which the mysterious harp of the Polish There are two ways of heing national open to an artist: one, in the conscious use of characteristic peculiarities and of folk-lore; the other, through the mysterious and revelatory connection between the indi-vidual heart and the collective soul. "Memories of ante-natal dreams, combined with the memories of his young days, carried away from the native soil and its people and music, in those years of the soul's apprenticeship when it is most durably impressed, have made Chopin national in both senses. In an address delivered at Chopin's centennial in Lemberg, Mr. Paderewski has in nobly eloquent words explained why and how the entire Polish nation responds and vibrates to the music of Chopin, in which it unfailingly recognizes its very own features. The so-called tempo rubato, itself, universally identified with Chopin's style, could be termed a trait of our national life. Musically it is a craving

for liberty; it is a rebellion against the artificial tyranny of bar-line and rhythmic regularity and constraint, "as if it were the yoke of some hated government." THE REAL CHOPIN AND THE WORLD'S JUDGMENTS.

Pole, pianist, poet, these three words sum up the quintessence of Chopin's personality, as well as any formula ever made. In these three fundamental aspects he was deeply subjective and revolutionary. Schumann said with the unerring insight of a kindred spirit: "Chopin's works are cannons buried in flowers." "A tone poet," Heine, his contemporary and friend, already called him. Of the pianist Mendelssolm said he performed marvels "which no one would ever have believed possible." But the world, those critics whom Schumann possible." But the world, those critics whom scanning, accurses of always lagging behind, ever was and still is apt to misunderstand and oppose boldness and delicacy alike. The piano is much maligned and helittled and Chopin suffers from that bias. Although his message

reached the world outside of Poland by its force and humanity, few are broad-minded as Dr. Bie, who can-didly confesses: "Why should a German's feelings be better or saner than a Pole's?" The human intellect better or same than a roles? The manual manage eager to understand, but too prone to judge in its attempts to weight the material, to measure the immeas-urable, especially in this scientific age of ours, so conceited about its precisions and estimates, is apt to go astray in its pretenses to analytical and perfect justice. astray in its pretenses to analytical and perfect justice. Prose alas, is ever ready to oppose poetry; hence the queer, disparaging talk about a genius like Chopin, against which Mr. Finck vehemently but righteously protests. The emotional nature of Chopin's inspiration, the very abundance and spontaneity of an improvisatory, the very abundance and spontaneity of an improvisatory, creative genius, the racial versatility of his high-strung nature, sufficiently explains his preference for smaller forms, which has been construed into "child-like help-lessness" in the larger ones. The marmorean coldness resilies in the larger ones. The marmorean coldness of the sonata could scarcely appeal to him in its diffused rigidity. If it be true that form is but extended rhythmand such rhythm be chiefly an intellectual element in music, the incompatibility of this tyranny with his nature is her illustrated in the same way as it is by his rubato. But this writer holds that some of Chopin's innovations in this fall, marganeet, hard the same of Chopin's innovations. But this writer notes that some or Gnopin's innovations in this field were most happy, and if some forms did not "master him," he nevertheless perfectly mastered such forms as suited the needs and contents of his message.†

CHOPIN THE TITAN

As for the aburd legend of a "sickly," "effeminate" Chopin, it implies both a tribus, as for freminine added to the special properties of the specia torat in soul and utterance he really was. The reventations of George Sand make of this a pathetic story. Mr. Humeker calls Chopin an "unconscious classic" If the very essence of art be choice, if only those who most deliberately sift and choose are apt to become classics, then the "greater Chopin" surely was a classic, although what we know of his efforts toward perfection would not make him an unconscious one. Unconscious although what we know of his chorts toward perfection would not make him an unconscious one. Unconscious, he only was in the divine part of inspiration that was his. But some would have us believe that there are higher and nobler ideals than his! Morals are indeed he "Circe of philosophers," as Nietsche says, and musical critics do not escape the temptation in their flowers of the property for a classification of the property for the property for a classification of the property for a classification of the property for the property for a property for a classification of the property for the property muscal critics do not escape me tempitation in their efforts for a class-room hierarchy of genius. As if art could have a nobler purpose than sincerity of heart allied to beauty of expression! This alliance is enough indeed to satisfy the legitimate human pride in artistic effort, to raise art above any other form of human play.

**Inles Combarien: La Musique, ses Lois et son Evolution, film glad to pay a tribute on this occasion to the illuminating book of Mr. E. Sillman Kelley, which the little that side of Chopitr's genius and to American critics such and and first, who have showed an insight and and strain and the fine, who have showed an insight of the part of the part of the property of the property

Mr. Stojowski's Analytical Lesson on the Impromptu in A Flat

Here is a lovely and lovable instance of noble "halp" as conceived by a genuine artist's fancy. Limpid, vaporous, supremely growth artist's fancy. Limpid, vaporous, supremely growth artist's fancy. Limpid, vaporous, superated growth artist's fancy. It is careful as a superate the desperagees of the "greater Chopin." It does not sound the "pathological" (2), or simply pathetic key-sheet, does not reflect the Polish soil or reveal the Polish soul. It is not one of those exotic products for the perfect understanding and rendition of which the insight and enhusiasm of racial affinity would seem necessary. Nor is it either the "perverse" and "objectionable", (1) Chopin with the complex psychology of his maturity, such as one would shrink from putting into young hands. Yet it is Chopin, young Chopin, too, but so true and complete, that Schunann could exclaim about it: "Chopin will soon be unable to write anything without taking scople that it is by him." At the same complete, that Schunann could exclaim about it: "Twill assert with qualt truthfulness that "the Impromptus so little resembles anything in the whole circle of his works that it cannot be compared with any other Chopin composition."

Dedicated to Mademoiselle la Comtesse de Lobau, published in 1837 and bearing the opus number 29, this published in 1837 and bearing the opus number 29, this "Impromptu"—his first—has not been commented upon by Chopin himself, as has been the second, evidently dearer to his heart ast also is deeper in tone and more artful in form.*

In none of the dear the control of the character of the face wholly correspond, to my mind, to the of the face wholly correspond, to my mind, to the character of the face wholly correspond, to my mind, to the character of the c

FORMAL STRUCTURE.

Two conceptions, contrasted in character and treatment, have supplied the material and form of this Impromptu, which—like a minuet—consists of three parts, the third being a repetition of the first, the main subject thus enclosing the middle-section. These parts are in turn divided into sections, the first in three (A, B, C); the second or middle part into two (D, E). It is to be noted that while C carries a reminder—not as would be usual a repetition—of A, out of which is the middle section (D, E) are quite distint and lead straight on to the return of the beginning. This breaks the regularity of a conventional pattern in a happy way, distinctive of Chopin's resourcefulness in avoiding regisidity and monotosy.

THE FIRST PART: CHARACTER AND INTERPRETATION.

Prof. Niceks, sometimes badly deficient in his characterizations of the more recondite aspects of Chopin's masterpieces, but obviously enamored with this gentle piece, aptly compares the first part, with its ever moving spitch, to the lubbling and sparking of a fountain spitch, the property of the pro

and downward diminendos. The greater the length of the ascending wave, the greater must be the cree-cendo which once even riess to a powerful climax (17) when the melodic top-notes can be markedly brought out in their shifting, yncopated rhythm, out in their shifting, yncopated rhythm, and the shifting and harmonic sequences of the shifting which is coloristic possibilities in treatment. As this writer has coloristic possibilities in repetition—and the kindred term of sequences of the scale—can either

"A Polish letter of Chopin, comparatively recently published and to which I do not remember any reference made in any foreign book or essay, bears out the assertion about almost down to detail, the general and context of the F sharp major impromptu.

mean increased intensity or mere eclosing. In each case, the general charater and context of the must should guide the performer's taste. Even if the composer's precise and authoritative directions should leave him no choice, these ought to be carried out intelligently. The duplication of the first bar may be played piano, without the meaning the state of the played piano, without the meaning the state of the state of

way, is of paramount importance.

The treatment of the beautiful sequences equally requires a capricious diversity, partly subject to individual taste, for instance: the reproduction in part B of the meloid edvice (4) can be effectively diminished instead of augmented toward a piano B flat on top. The sustained quarter notes in this section require, of

and suttained quarter notes in this section require, of course, a singing quality (3); a section of the decimal of the course, a singing quality (3); a section C, the editor suggests sarring piano, coloring by a crescendo in the middle sequence (3). In the same way can be treated the harmonic repetitions before the close treated the harmonic repetitions before the close can be compared to the coloring that the coloring the coloring that the

Some of Unguirs most characteristic ways appear in the harmonic web, in the rich chromatics by which Chopin vivinfed—slo sensualized—the aussers German diatonic harmony of yore. Also what Dr. Bie calls Chopin's Directionnigical—a persistent sense of three super-position of the property of the property

THE MIDDLE SECTION.

In the middle section a voice seems to rise from the depths of the playing waters. The change of the ever-flowing triplets into a broad rhythm and the shifting of tonality to the relative minor key adds to the contrasting value of a cantilena, which now as distinctly dominates the whole fabric as previously the melody had been concealed in figuration. It breathes nobility, renderness, yearming, in its second section even rises critics. It has what they so hight op please German critics. It has what they so hight op please German Callage and the second section extended the pregnantly short Beethovenian themes or to the mostly fragmentary mediodes of Schuman, Chopin's melody has indeed the longest swing and scope. Before Wagner, Aloppin is the inventor of the "imendifiche Modole"—unending mobily—but the melody under consideration articulate prince Wagnerian mode in as much as it is an articulate prince Wagnerian mode in as much as it is an articulate prince where the subdivided according to the regular patterns of phrase building.

The bread and noble initial has of section D appear twice, leading through passing modations to a view, leading through passing modations to a characteristic for truly Chopinesque character in its boldness and novelty. The haze of melancholy that seemed to vell the singing voice as it arose toward the sun is do to vell the singing voice as it arose toward the sun is call upon our attention are 20. The "fronturars" which call upon our attention are 20. The "fronturars" which call upon our attention are considered to the other call upon our attention are considered to the other calls of the size of th

G. C. Ashton Johnson: A Handbook to Chopin's Works. A most valuable book of reference.

they are distinctively Chopinesus; in as much as he had absolutely humanized their artificiality. "The damped hit artificiality, "The damped hit had been artificiality, the hit had been as a single property of dewdrops glisting in all the colors of the spray of dewdrops glisting in all the colors of the spray of dewdrops glisting in all the colors of the spray of dewdrops glisting in all the spray of the medolity, and should be researched to the spray of t



(This without conspicuously retarding, only insisting somewhat upon the pathetic repetition of the B flat). In the group of small notes at (14) the holding back of tempo actually implies holds upon the last two quarter notes of the bar and the division may be accomplished thus:



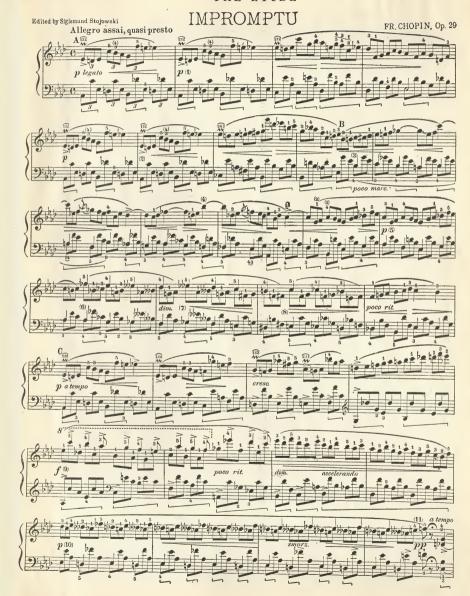
Other irregular runs may be divided as suggested in the text (17, 19). The first of the grace-notes preceding a trill (18, 21)—or a chord (16, 20, 22)—should be struck with the base-chord

struck with the bass-chord.

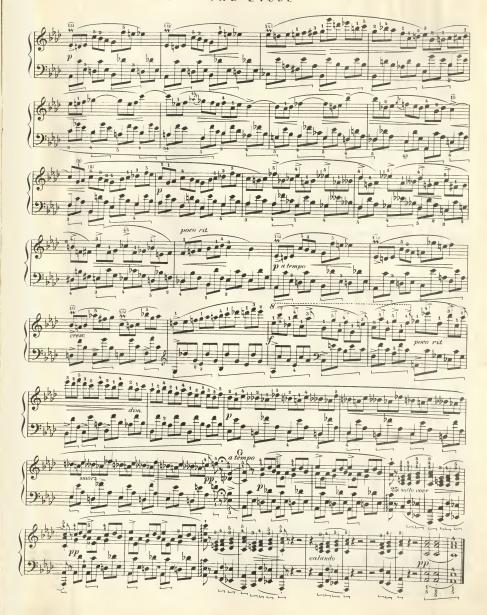
After two transitional bars of harmonic filling [15] the tonic C turns into the fundamental dominant of the second phrase of the F minor section (E.). This quantum consists of two main repetitions including that of the modulation to the relative major key; but a note that the modulation to the relative major key; but a note of the consists of the modulation of the modulation of the consists of the

The cadenza which concludes this part again calls for fee but comprehensive treatment (22). Billow righty suggests that the first notes be held back "pathecial" of the following the suggests that the produced almost the doubt of the following the produced almost the doubt an accent, and a gradual dimit in should be marked by an accent, and a gradual dimit in the prepare the return of the first subject in its rown light work and gradual dimit is interesting to note but bomodifying—over between the two sections are but bomodifying—over between the two sections are but bomodifying to the third that while in the first the tonic described by a step to the dominant chromatically moves up to the dominant chromatically moves up to the dominant of t

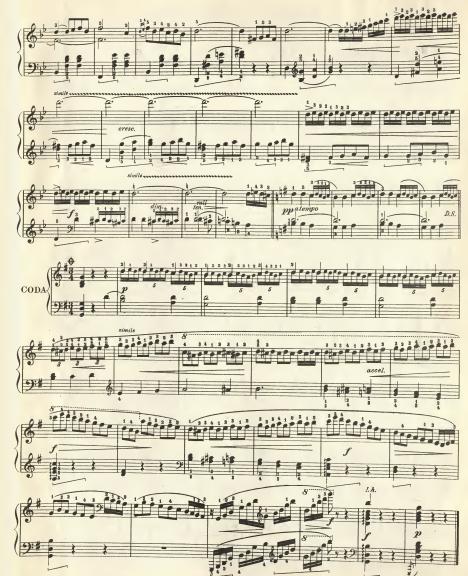
The repetition of the first part (F) brings no needement, except a short extension in the coda (6) through the interpolation of some chords (25) between the repetitions of the desired section. These, by a set of gradual eliminated waveringly, falteringly interpolation of gradual eliminated waveringly, falteringly into the state of the section was set of the play of the and slower from the receding was were falling slown vanishes and fades away into describing the set of the state o

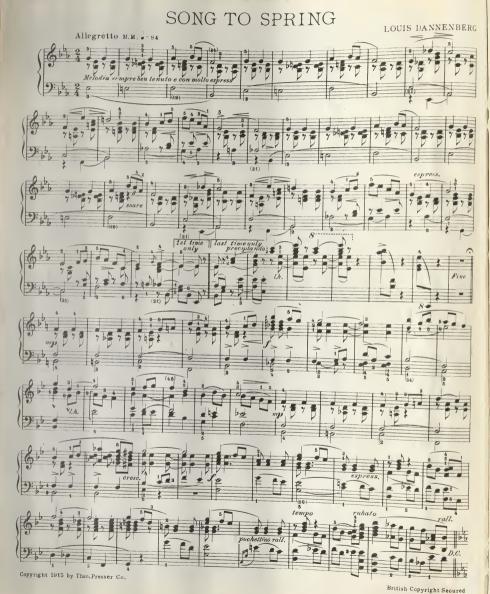


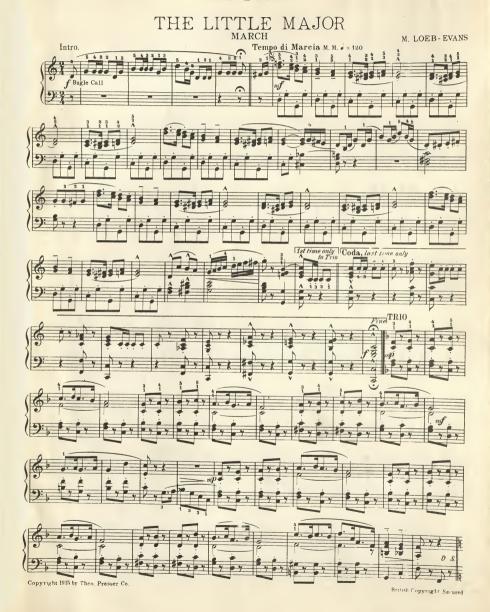












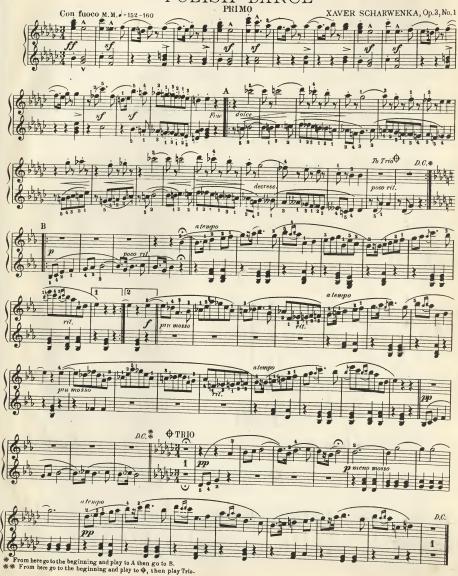
THE ETUDE



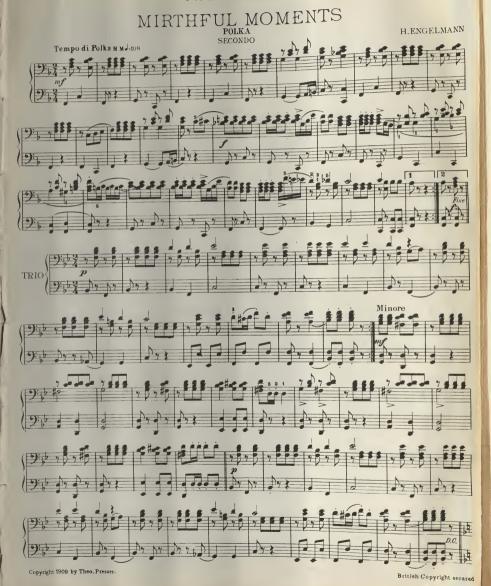
* From here go to beginning and play to A, then go to B.

** From here go to beginning and play to \$\Phi\$, then play Trio.

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THE ETUDE



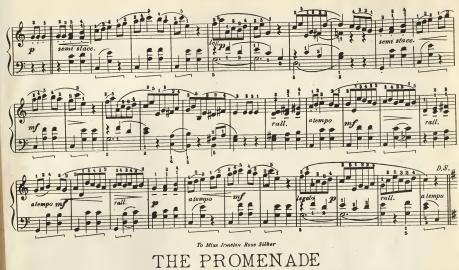
MIRTHFUL MOMENTS



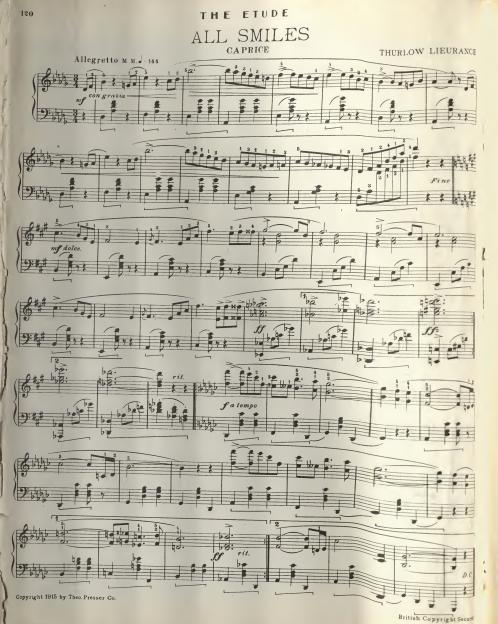
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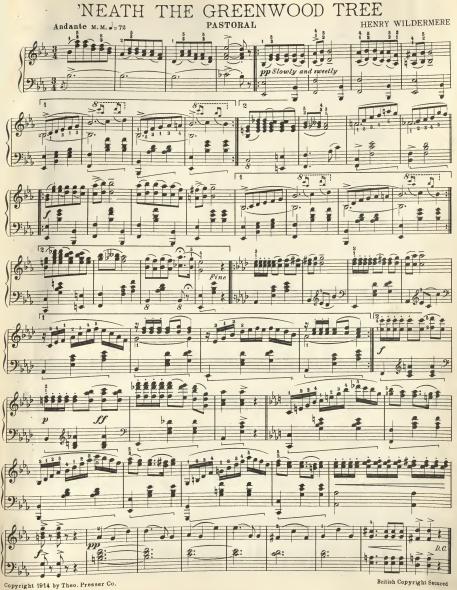
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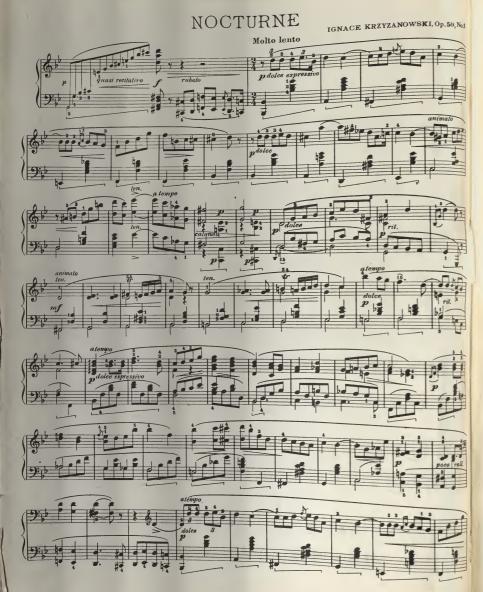




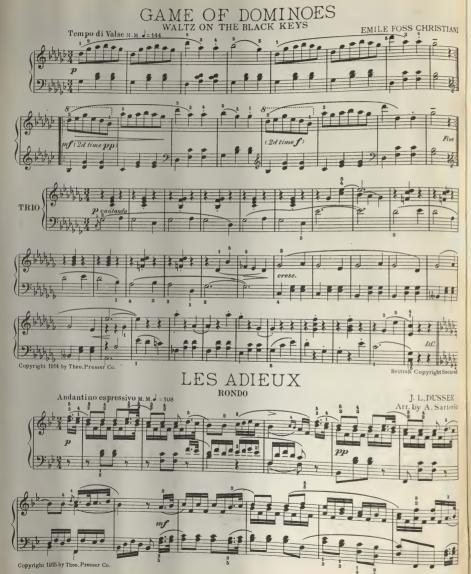


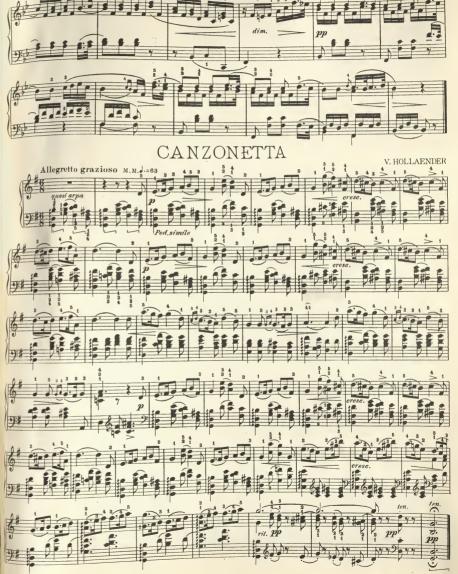


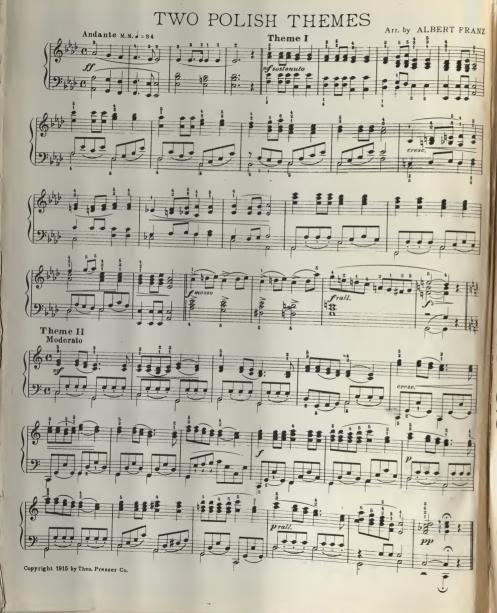




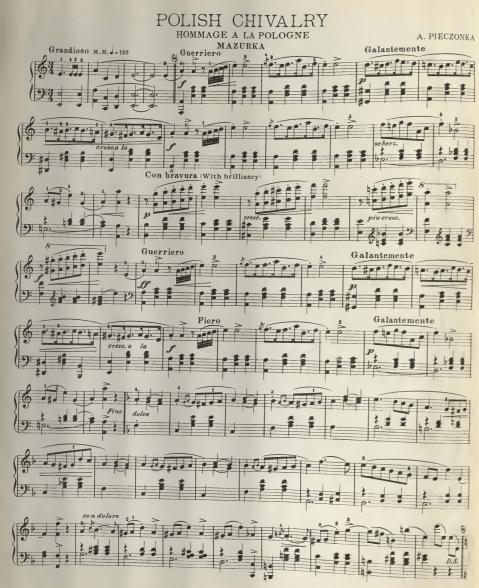


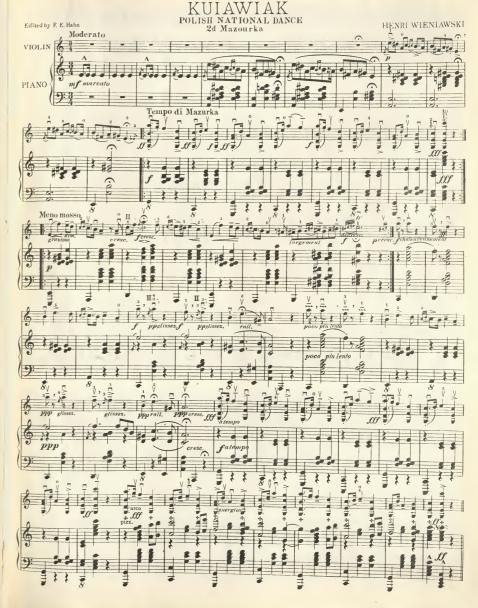


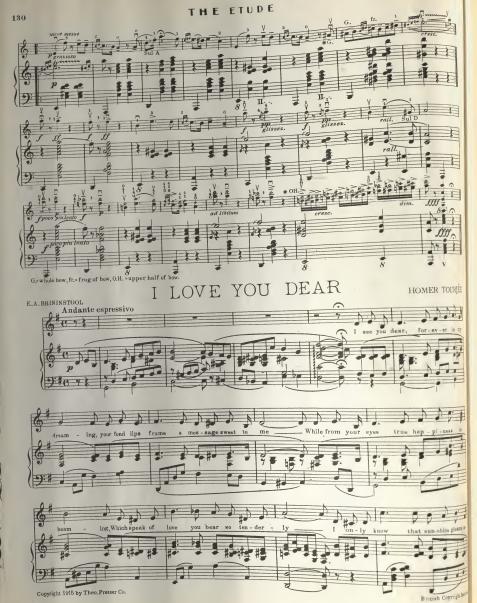


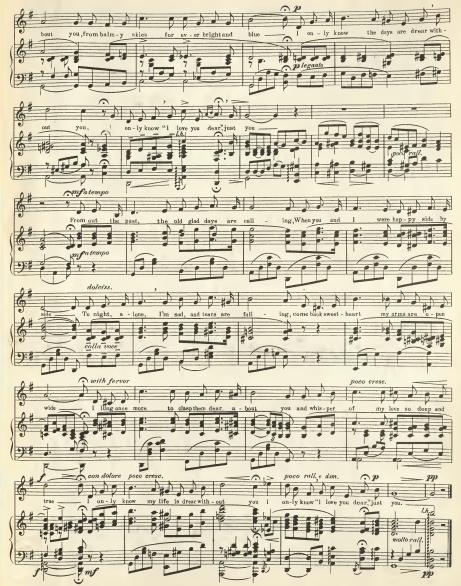












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Say - for knell

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How Liszt Arranged the Meeting of Chopin and George Sand.

MANY apocryphal stories have been set first meeting took place at Chopin's own

After thoroughly testing the stories of Enault and Karasowski, Niecks, in his remarkable work on Chopin, relates per-sonal interviews he had with Franchomme and Liszt. Franchomme, while confessing his ignorance as to the place where Chopin met the great novelist for the first time was quite certain as to the year when he met her. "Chopin, Franchomme informed me," says Niecks, "made George

most positive, and to the effect that the by a second and many more,

going regarding Chopin's first meeting apartments. 'I ought to know best,' he with George Sand in which, to quote added, 'seeing that I was instrumental in Professor Frederick Niecks, "truth is only bringing the two together.' Indeed, it Professor Prederick Ricers, truth is only bringing the two together. Indeed, it worthy witness in this matter than Liszt who at that time not only was one of the chief comrades of Chopin but also of George Sand. According to him, then, the meeting came about in this way. George Sand, whose curiosity had been excited expressed to Liszt the wish to make the acquaintance of his friend. Liszt thereupon spoke about her to Chopin, but the latter was averse to hav-Sand's acquaintance in 1847, their connection was broken in 1847, and he died, he did not like literary women, as severyone knows, on October 17, 1849, not made for literary women, and was as everyone knows, on October 17, 1849, not made for literary women. In each of these dates appears the number however, did not cease to remind Liszi which Chopin regarded with a super-stititous dread, which he avoided when-One morning early in 1837 Liszt called ever he could—for instance, he would not on his brother artist, and finding him in at any price take lodgings in a house the high spirits arranged to have in the number of which contained a seven—and evening a little party at his rooms. "This which may be thought by some to have seemed to Liszt an excellent opportunity him. It is hardly necessary to point out to George Sand when she asked for that it was this fatal number which fixed the date in Franchomme's memory."

Chopin what he was going to do, he Liszt apparently remembered the cir-brought her with him along with the cumstance of the meeting quite definitely; Comtesse d'Agoult. The success of the when Niecks asked him, "his answer was soirée was such that it was soon followed

Studying Music with the Spirit of Sport. By WILBUR FOLLETT UNGER.

might be infused into him !

To-day, it is with a very different spirit that boys enter into the study of music. We speak of boys, particularly, because it is generally conceded that girls have always practiced easily without per-suasion. The boy—especially the American by—studies music, not because he loves the music for art's sake—he is too game of music. And there is no more young to understand art—but because he cannot permit the next boy to perform points to overcome, and it requires better than he can!

Boy No. 2 can play a scale faster and you stick out all the innings, you will smoother than he, so No. 1 gets to work come out winner!

My father used to tell me of the method and practices hard to acquire sufficient in which he studied the piano when he skill to excel No. 2. He studies with the was a boy. He would relate with mingled same vim that he studies baseball-persentiments of regret and amusement how haps not with the same quantity, but with he used to run away and hide when his the same quality. If, in playing baseball, music lesson day arrived, so as to he were not able to pitch a "curve" as escape the terrible ordeal of scales and cleverly as his neighbor, the shame of it studies under the watchful eye and heavy would incite him to practice that one hand of his master. Then, upon being feature of the game until he mastered it discovered, probably long after the music and was no longer in danger of being a master had gone, he would be lashed with laughing stock in the eyes of his friends master had gone, ne would be tastied in a strap by his father in real old German Then, upon discovering that he could custom, in order that some love of music master one thing, he would go ahead with other branches of the game, until he became recognized as an expert and a respected authority.

Try to enter the field of music with the same spirit of sport that you employ in other games. Note that we say "othe difficult "game" known! There are many steady hand, observing eye and skillful Boy No. 1, for instance, knows that brain, and years of application. But if

The Correct Way.

When you wish to speak of the pedal one octave of pitch. A scale is made because its office is to raise the dampers, scale is made up of all the tones of a thus permitting the strings to vibrate for key within an octave.

a longer period.

sings something learned by ear without space above.

regard to notes.

longer period.

Do not say "F double sharp is the Do not say "Put a half note on D", but same as G." On the piano F double "place a half note on the fourth line."

sharp has the same pitch as G; in notaDo not say "score" when you mean tion F double sharp is in the first space and on the fifth line (G clef), while G Rote singing means that the singer is on the second line and in the first

Do not say Bar when you mean meas-Tones in relation to a tonic are "in the ure. Measure is from beat one to beat key of," not "in the scale of." Scales, one. Bar is the line between the measmajor and minor, extend through at least ures.





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Chopin's Last Tragic Moments

oughly authenticated, accounts do not all brother. I said mass for the repose o agree as to the details—even when these his soul and prayed for Chopin's soul, accounts have been given by those present. "My God," I cried, "if the soul of my Lawyers know how uptrustworthy are the brother Edward is pleasing to thee, give response of the soul of the so reports of even the most reliable with me this day, the soul of Frédéric' nesses, especially when some time has "In double distress I then went to the clapsed between the event and its descrip metancholy abode of our poor sick man-tion, so strangely does the human imagi- I found him at breakfast which was nation play with fact. The following ac- served as carefully as ever, and after he count is by the Abbé Jelowcki, who had had asked me to partake I said: 'My known Chopin as a child in Poland and friend, to-day is the name-day of my poor came to his bedside when the end ap- brother. 'Oh, do not let us speak of ic, proached. Liszt in his work on Chopin he cried. 'Dearest friend,' I went on, refers to some conversations he had with 'you must give me something for my the abbé respecting Chopin's death. brother's name-day. 'What shall I give Niecks quotes letters of the abbé in his you?' 'Your soul.' 'Ah, I understand-biographe.' Niecks quotes letters of the abbé in his you? "Your soul." 'Ah, I understand biography. Since that time the letters, Here it is; take it?".

Without saying a word I held out to written in French, have appeared in a Without saying a word I held out to German translation in the Allgemeine or dear invalid the crucifix. Rays of Garnan translation in the Allgemeine or dear invalid the crucifix. Rays of divine fire English translation (made by Hugh Cruig) streamed, I may say, visibly from the fignitive or Chopin, Commenting "The ure of the crucific Saviour and at once worthy abbé must have had a phenomenal illumined the soul and kindled the heart memory. I hous that it was a rewesters of Chopin. Burning term streamed from

feel in the least skeptical is that La Mara vived, and with unspeakable fervor ted in the least skeptical is that La Mara vived, and with unspeakable tervor ne —the pen name of a writer on musical made his confession and received the Holy subjects—translated these letters into Ger. Supper. From this hour he man. But every one agrees that Chopin's was a saint. The death struggle began and was greaters included in the control of end was serene; indeed it is one of the and lasted four days. Patience, trust in

I recalled his thoughts to the picty of his pray?' At these words all fell on their childhood and of his beloved mother, knees, and even the Protestants joined in 'Yes,' he said, 'in order not to offend my the litanies and prayers for the dying.'

On the evening of October 12 I has unreconciled to Good, he ches, without with my bethem retired to pray for a you change of Chopin's mind, when I was a pick. The change of Chopin's mind, when I was a pick. "While dying he still called on the fear that he would not live through the mames of Jesus, Mary, I too his heart with market of Jesus, have, I too his heart with the charge of the pressed it to heart with the series when the charge of the pressed in the pressed it to heart with the charge of the pressed in the heart with the pressed in the pressed in

much, but did not wish to speak to me. truth his death was the most beautiful "Imagine, if you can, what a night I concerto of all his life"

WHILE the general facts regarding the passed. Next day was the thirteenth, the ath of Chopin are well known and thor- day of St. Edward, the patron of my poor

memory. I hope that it was an exact one of Chopin. Burning tears streamed from The only thing that makes me his eyes. His faith was once more re-

musical death-heds of history." God, even joyful confidence, never left
Out of space considerations we are him, in spite of all his sufferings till the cbliged to prune the good priest's ver- last breath. . . He blessed his biage a little, but this only makes the es- friends, and when, after an apparently sential facts stand out more prominently. last crisis, he saw himself surrounded by "I availed myself of his softened mood the crowd that day and night filled his to speak to him (Chopin) about his soul, chamber, he asked me, 'Why do they not

The good priest goes on to give some mother I would not die without the sacraments, but for my part I do not regard them in the sense that you desire. I under the them in the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I under the them is the sense that you desire. I would not the them is the sense that you desire the them is the sense that you desire the them is the sense derstand the blessing of confession in so Doubtless they represent much of what far as it is the unburdening of a heavy was in the mind of the dying man. It heart into a friendly hand, but not as a must be confessed, however, that they sacrament, I am ready to confess to you are a little lengthy for one fighting for if you wish it, because I love you, not be-breath as Chopin must have been so near cause I hold it necessary.' Enough: a the end. Still more so in view of the fact crowd of anti-religious speeches filled me that Chopin was ever very reticent so far with terror and care for this elect soul, as his own feelings were concerned, and I feared nothing more than to be Among these utterances, however, is one called to be his confessor. Yet that, by reason of its very slanginess, I clung to the confesion that the grace seems to ring true. "His usual language," of God would obtain the victory over this the abbé goes on, "was always elegant, rebellious soul, even if I knew not how, with well chosen words, but at last, to After all my exertions, prayer remained express all his thankfulness and, at same time, all the misery of those who die my only refuge. same time, all the misery of those who die "On the evening of October 12 I had unreconciled to God, he cried, 'Without

my hand bitt bade me at once to depart, the cry, 'Now I am at the source of while he assured me that he loved me blessedness?'. Thus died Chopin, and

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D A CLIPPINGER.

not a help, but a hindrance, for in the In breathing exercises two points are struggle to compass it, the way of imto be kept in mind-how to take the impediments. We must not lose sight of breadth, and how to control it. In both pulse is clogged, as with confusing sideration. With the diaphragm properly performance—the trouble is that the pace trained and controlled all other things in-orlyde fall easily into line. Therefore far away from the better part of spontrain the diaphragm.

combination hm. It should be practiced study that the student develops some of breathing is to abstain from forcing. softly and staccato. This trains the dia-sense of pitch if it be not inherent, for phragm, develops the proper way of at- in the delivery of single tone, or phrase, tacking a tone, and the lips being closed the quantity of breath required, and the

and the student is likely to lose this con- and the instinct of calculation is theretrol on the first note of the phrase. To fore involved. Not all exercises require overcome this tendency practice in the the fullest inhalation, and the inhalation following way. Take four measures of of more breath than is needed prevents quadruple measure and at the pitch G. case of action, fluent delivery, or calm sing one, two, three, then hold the breath sostenuto. one beat, doing the four measures in this The comprehension of pitch is most

losing control. count softly and rapidly as many as pos- so interdependent for speaker and sible. Singing softly compels one to consinger. It is a mistake to confine the trol the breath presure and counting rap-pupil to the vowel ah—and indeed it is idly keeps all the muscles of the vocal often dangerous in elementary work to mechanism loosely in motion thereby use that letter very much, for as a eliminating the tendency to contraction. nation we do not sound our vowels well-The chest should be carried well up.

LAURA SEDGWICK COLLINS.

Fundamentally, the first requisite is atphysical rigidity or nervous tension being frequent evidences of our national constraint and lack of ease and repose.

I use the exercises for controlled res-Association of Teachers of Singing (Carnegie Hall, N. Y.) and as these have physiological or anatomical information is legato delivery.

of these the diaphragm is the main con- the fact that singing is not an abnormal taneity, and the atmosphere of large Place the tips of the fingers at the cities, overcharged with soft coal dust diaphragm and take a short breath with and the "step lively" microbe do not an outward impulse of the diaphragm. encourage the desire, nor do they permit Expel it with a short inward impulse. the enjoyment of deep breathing. It is In the same way practice the consonant essential even in the beginning of vocal the larynx act rightly the only essential it opens the channel through the head. degree of its exhalation are affected by The diaphragm is the point of control, the pitch variation whatever it may be,

way with one breath. This is to get the important-as the aim one takes with the machinery of breathing under the stu- eye is the guide for the arrow from the dent's mental control so that he may be bow, and a guided and growing sense of able to stop and start it at will without pitch will often insensibly correct a ssing control.

Take a full breath and at the pitch G. these subjects of pitch and breath being they are not breathed out as they should be, that is the sound form at the top of the column of air-they are usually knocked out struck out by a spasm of tention to correct position in standing, attack in the throat which is dire in its

One thing which is often overlooked is the practice of quick inhalation frequently stantly required in singing to renew and necessary in certain songs and arias, and piration as adopted by the National when not studied and prepared for, often to auditor and performer.

(Carnegie Hail, N. 1.) and a land can be been printed in leaflet form and can be the question of the rest, which does not them as you may wish to present them at always indicate the completion of the a future date in their entirety. It must phrase and therefore the place for inhalaa tature date in their entirety. It must proceed to the place for innan-be born in mind that breathing is an tion-frequently, and more particularly contact with the upper tech, and, on the entirely natural action—were it not so in the works of classic composers, or life would be impossible. The bake is not composers whose somes have become pered sound of Fk.—allowing the breath aught how to breathe; but with growth classic, the rest is the indication of sus- at once to flow freely from the lungs. and the desired development of faculty, pension in tone, and sometimes in comes the necessity of understanding our syllables of a word, which must be made ing the Flated whisper Fh, and none into forces-how to direct them that they by suspension of breath and the result holding back, or economizing the breath. may produce the best expression in result. when properly done produces a more This is the right action of the breath the pupil, too much technical, artistic effect than could be given by in sustaining a vocal sound. The way

A most important exercise is very slow inhalation (mouth closed), suspension, and very slow exhalation. This exercise should frequently be practiced with a view to increasing the length of time of its performance, and, in the open, when the air is clear and pure, it is the finest possible exercise to practice while walking not too rapidly.

Many, many necessary and valuable exercises cannot be even referred to without extending these notes unduly for this symposium.

The practical value of full and deep breathing should be more generally realized and taught than it is, for with a finer and deeper physical realization would come the spiritual understanding of the 'Psalmists' injunction: "Let everything that hath breath praise the Lord."

Pupils who have attended school until seventeen or eighteen years of age should not need greatly detailed instruction regarding the action of respiration and the attendant mechanism, for this should properly be included in the study of physiology; unfortunately in the haste of trying to do too many things, the practical study of the principles of breathing and their exercise is much neglected

FREDERIC W. ROOT.

If the larvnx acts to advantage the singer may use the breath in any one of the diverse methods taught. In making

Theories of vocalization out such overwhelming importance upon breathing that they obscure the main point; and this because the singer feels vaguely the action where tone is produced, whereas all breathing operations are conscious and obvious. There is mystery about the one:

CLARA KATHLEEN ROGERS.

The proper purpose of Breathing Exercises is not to obtain control over any particular set or sets of muscles, but to oring about the best conditions for inflating the lungs both thoroughly and speedilv, by rendering all the different muscles pliable to the ever-varying needs of the

To this end I recommend the following fundamental exercises:-

Stand erect,-the body well poised,the chest high. By a slight extra expansion of the free ribs a full inflation will result

Retain the breath for a few seconds then exhale gently,

(This is the quick inhalation conto sustain the vital force where the breathing space in the musical phrase is minimized.)

Exercise 2.

After following the above directions for inhaling, bring the lower lip into

Put your Will into steadily maintain-

it works is this:-





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The valvular action of lip and teeth regulates the outflow of breath at the You can have breath without voice, but mouth, in the same way that the vocal cannot have voice without breath cords do in the throat in singing. The You can sing without especial breath

the staving borner automatically sary flow of air toward the glottis.

cause there is no more breath, but be- the foundation of a normal respiration.

W. WARREN SHAW.

ion of respiration is perhaps the most your natural breathing while observing it. important for the singer's consideration. Next: Apply the prince the experience of singers and vocal breathing as follows: teachers alike bear witness to the impor- Inhale for three seconds. tance of correct breathing, without which no vocalist can hope to accomplish the est possible results.

in the making of a singer, breathing or themselves and work perfectly if let alone. breath-control is frequently brought to

Your cue to right action, in all breaththe attention of the student as a matter
ing exercises, is to be taken from your
lar muscles.

and Analysis of the vocal phenomena, most cases.

tention to the matter of breath control, same periods.

The general ignorance of singers of the result.

A valuable out-of-door breathing exerthe day.

Almost all the difficulties attending the ber of steps. Increase from time to time Almost an effective delivery of the as you feel that you can do so with per-"fila di voce"—the crescendo, the dimin- feet comfort. Always breathe through iendo, as well as of expressive sostenuto, your nose. s directly traceable to the iniquitous A simple and effective mode of condoctrine of purposeful breath control, trolling exhalation of the breath is to The amount of attention which should count from one to twenty, in a whisper or be given to the taking of breath depends aloud, in a conversational tone, in as many be given to the taking or included and a seconds. Practice until you are able to breathing habits of the Singer. The count from one to fifty in as many seconds. 'Setting Up" exercises of West Point, onds. Increase the count gradually, and Setting Up exercises or in time you will learn how to spin out effective in bringing about a healthy the breath with an even continuous presnormal respiratory action of the lungs, sure with the least possible was where there is necessity for physical dewhere there is necessity for physical development. Expanding to breathin instead physical development resulting from of breathing to expand, should be the breathing exercises you will never be able of breathing to expand should be taken low, with to realize your fond hopes of becoming a ips parted, and should not be willfully thoroughly capable and artistic singer, estrained in singing. This type of reathing is known as inferior costal. Thus we avoid the mode of breathing which can be heard in respiration, thus

GEO. CHADWICK STOCK.

breathing muscles, meanwhile, furnish development but can in no possible way The only thing that could defeat the out complete breath development. There teady and casy sustention of the tone. steady and casy sustention of the tone is but one right way of breathing in singwould be rigidity of the muscles, as, that ing, and the corner-stone of that system would act as a restraint to the neces- is nature and common sense. The suc-When such restraint is used the sound simplicity of explanation and practice, and ecomes suddenly exhausted;—not be becomes suddenly exhausted; --not be- it is needless to say that it is built upon

cause the restraining muscles have ar- For example: Give close attention, for rested its proper action on the glottis. a few moments, to the manner in which you inhale and exhale in ordinary breathing. In doing this be careful not to al-From the technical standpoint the ques- low your consciousness to interfere with Next: Apply the principle of natural given.

Exhale for three seconds. Take care to breathe easily and rhythmically. Forget lungs, diaphragm and all From its very importance as a factor breathing muscles; they will take care of

of first consideration. The mental atti-tude towards this functional operation of lies in this: that you are merely extend-time, butnature—the viewpoint—the kind of consideration-determines its influence for longer than ordinary period in order to artistic development or retrogression, as meet the requirements arising from the as all breath action to be of value must be greatly extended use of the voice in song. light, easy, and, above all, elastic. In my recently published book, The Practice the above exercise several If you think it an easy matter to be Lost Vocal Art and its Restoration, I times a day for a week, two weeks or quire a full and free breath control ty have viewed the subject of breathing and three according as you make progress in this: Take a deep quick breath by the breath control, referring to the views of mastering this particular breathing exer-simple expedients of expanding the lower many learned scientists and celebrated cise. Then extend breathing practice to ribs leaving the chest in a normally him rocal teachers, regarding correct and infour seconds. Continue this for a month position, and then slowly, softly and set correct methods. In this work I have or two, then try five seconds. Hold to quietly exhaling through closed leth endeavored to point out the very neces- this for six months or more. Six seconds You will discover that exhaustion speedily

and Analysis of the vocal pintomerts, and to make clear what I consider to be the necessary metallia attitude of the consideration of the property of the necessary metallia attitude of the consideration of the property of onds. Repeat several times a day for a inspiratory muscles, that in a short time Generally speaking, the attention to the month or so, after which time increase you will be able to control the exhausting Generally speaking, the attention to the month of so, a term with the intrease of the speaking the attention to the matter of taking breath is, of necessity, to the or infiften seconds. Also inhale a matter of first consideration, but at through the tube same length of time and of air must not fluctuate, but be firm and

that is, direct willful and purposeful | The above exercises bring all breathing breath control, I regard as one of the muscles into perfect, co-ordinate action most, if not the most, pernicious doctrines and of course processes are unthought of, and thus reposeful deep breathing is the

the supposed necessity for willful breath cise is as follows: Inhale as you walk a ontrol is to my mind the crying evil of certain number of steps, say five or six, and exhale while you walk an equal num-

Finally, remember that without the

MRS. STACEY WILLIAMS.

That tone which responds to a per- ing well. The chest always still, but pol which can be heard in respiration, time that notice which responds to a permitted by the property of the characteristic and thus we actually develop correct there is a volume for thought, investible the property of the pro

"That tone which responds:"

A tone is said to respond, when it auto. matically answers the thought, or mental impulse, without hitch or flaw. It may not burst into sound with that audible "click" which is born of the resistance of the false cords. It is "willed" and simultaneous with the willing, it is, h ceases in the same manner, without perceptible muscular action of the throat. "A perfectly balanced breath."

Inasmuch as there can be no force without a compelling power, we know that apart from the purely spiritual impulse "will," there must be a corresponding physical impulse to create and support the physical manifestation. That impulse is the power we call the breath. To the proper development of the breath much of the attention of the student must be

The muscles which play the most important part in breath control are the costal, diaphragmatic and abdominal So much has been written on this subject that it is unnecessary to enter into it in detail. The simplest rules to observe are the "don'ts."

Don't raise the chest with the clavicu-

Don't raise it above the normal at any

Don't let it sink while sustaining a tone Don't grip with any of these muscles,

eary distinction between the Synthesis will be the maximum length of breath in overcomes you, and you will find yoursel compelled to breathe deeply and quick steady after continued practice.

D. A. WOODRUFF.

Panting like a dog, you find the daphragm moves rapidly, flutters, just below the breast bone, between the floating ribs That must be the seat of the breath con trol, as you cannot pant unless perfectly relaxed, and then you breathe naturally This should refute any question of davisular or abdominal breathing.

Standing erectly but not stiffly, with the shoulders in natural position, the abdomen drawn in slightly, the ches rounded, take a deep breath. It statts with the floating ribs moving sideways. the diaphragm moving both down and out. Keep the chest still. Do not let the shoulders raise.

Let the diaphragm control the motions Inflate the lungs fully

Gradually let the breath out, the ribs drawing in and the diaphragm coming up until the lungs seem empty. Place your hands on your sides over the float ing ribs to be sure they have good lateral motion. Lie on your back, place your hands over the diaphragm and floating ribs and inflate, feeling with the hands that the ribs and diaphragm are work-

THIRD PRIZE CONTEST

PIANOFORTE COMPOSITIONS

Inspired by the success of two previous contests, the publisher of Time Errups makes the following offer, being convinced that competitions of this kind will awaken a wide interests in offer many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial cetum. It seems unmendiate financial cetum. It seems unmendiate financial cetum, it seems unmendiate financial in the work of the composer will in no way influence the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

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will be divided among the successful composers in the following manner:

Class I. For the best three Concert Pieces for piano solo, we offer the following prizes:

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First Prize - - \$60.00 Second Prize - 45.00 Third Prize - 30.00 Fourth Prize - 20.00

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CONDITIONS

following conditions:
The contest is open to composers of every nationality.
Composers were every nationality.

Composers may submit as many manuscripts as they see fit, and be represented in any or all classes.

The contest will close july 1st, 1915.

All entries must be addressed to "The Etuda Prize Contest, 1712 Cheathut St., Philadelphia, Pa., U. S. A. ing line written at the top of the first page: "For The Etude Prize Con-

test."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

Piano compositions only will be considered in this competition. Do not send songs, organ pieces, violin pieces, or orchestral works. or orchestral works.

Involved contrapuntal treatment of themes and pedantic efforts should be trained.

avoided.

No restriction is placed upon the length of the composition. No composition which has been published shall be eligible for a prize. Compositions winning prizes to become the property of Tar ETVDE and to be published in the usual sheet form.

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The Natural Solution of the Vocal Problem By DAVID C. TAYLOR

In a recent article entitled, "The Vocal the way of special education was de-Student and the War, David Bispham manded of the teacher of tone producgives unconscious expression to a view 'tion. He was expected to sing in tune, of the singer's education very widely held and to manage his own voice correctly, nowadays. Mr. Bispham writes: "Teach- without committing the faults of nasal ers will find themselves in a position and throaty production. So far as techwhere they must 'make good.' They nical equipment was concerned this was must understand everything that is neces- practically all that was required of him. sary to turn the student out as a com- Nothing had ever been heard at that time pleted product. This does not mean that of abstruse theories of breathing, resothe teacher who specializes in tone-plac- nance and vocal cord action. ing must do everything else, but he must While the old Italian method flourished be sufficiently broadminded to invite the, famous masters of singing refused to cooperation of the proper assistants in give instruction to beginners. They condiction, in language, in dramatic work, in sidered tone production and vocal manoratorio, in operatic coaching, and in agement too simple and easy a branch every branch of study needed to put a of voice culture to merit their attention. pupil before the public to the best of In many cases they employed assistant advantage." Tone-playing, the correct teachers at very modest salaries to train management of the vocal organs, that is pupils during the first year or two of

fected by 'the old masters: "The faults

of singing insinuate themselves so easily

CORRECT USE OF THE VOICE.

tion in the profession.

management of the vocal organs, that is pupils during the instruction of the absorbing topic of voice culture.

Those teachers who show themselves canable of imparting the correct manner of tone production are in a position to dorn-tone production are in a position are in a position to dorn-tone production are in a position to dorn-tone production are in a positio inate the profession. Masters whose never required more than two years of ability is limited to finish, style and advanced technique occupy an inferior rank. This condition is the exact opposite a pure tone with correct intonation and

of that which prevailed two hundred to the throughout almost the entire compass of the value of the throughout almost the entire compass of the value compas years ago. At that time the old Italian method had just attained to its highest court of dayalonment. The widale custod point of development. The widely quoted tone); and an even legato scale at all work of Tosi, published in 1723, contains degrees of power, soft, medium and loud. the following passage which brings out A student must have acquired this de-

clearly the relative positions accorded to gree of vocal control before being contone production and advanced instruction sidered worthy of receiving instruction in the system of vocal education per- from a master of the first rank.

AFTER THE INITIAL STEPS.

According to the old master's belief, there are such difficulties in correcting them, when grown into a habit, that it into the minds of young beginners, and were to be wished, the ablest singers Thoroughly artistic singing includes of would undertake the task of teaching, course a great deal more than correct they best knowing how to conduct the vocal management. But until the initial scholar from the first elements to per- steps in tone production have been sucfection. But there being none (if I cessfully taken, it is impossible for a stumistake not) but who abhor the thoughts dent to advance. This is where so many mistake not) but who abhor the thoughts of it, we must reserve them for those diciacies of the art which enchant the soul. Therefore the first rundiments necessarily fall to a master of a lower tense, whom one would at least wish to old days. Everything seems to have been days. be an honest man, diligent and experi- much easier for them. There was an enced, without the defects of singing abundance of teachers who were able to through the nose or in the throat, and start the voice on the right road, and to that he have a command of voice, some bring it to the point where advanced glimpse of a good taste, able to make training could be undertaken with an ashimself understood with ease, a perfect surance of success.

nimser understood with ease, a perfect intonation, and a patience to endure the fatigue of a most tiresome employment."

If the old Italian masters were right in their belief, the difficulty of learning to manage the voice correctly is greatly overestimated nowadays. All the labori ous and tiresome practice for command Correct tone production is of course of breath control, vocal cord action and the foundation of artistic singing. The resonance would be unnecessary. Little the foundation of artistic singing. The first stage of instruction in singing must be the imparting of the proper management of the voice. In this regard both the add Italian mathed and the modern the old Italian method and the modern all this were found to be superfluous. If systems are in accord. But the correct some simple and direct way of training use of the voice is now looked upon as the voice to act properly could be found, a matter of great difficulty. The most it would be a boon to every student of elaborate means are used for training singing. All accounts agree that the old students in tone production. Masters Italian method embodied a simple and who specialize in this, the rudimentary natural solution of the vocal problem, stage of voice culture, secure the largest in that respect it seems to have been supported to the vocal problem. fees, and occupy the most dignified poslaticity and naturalness are painfully lacking in the modern conception of vocal control In the old days the correct management If the old method could be shown to have of the voice was not thought to present possessed all the merits claimed for it, any difficulty whatever Very little in its revival would be greatly to be desired.

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German, French and English Interpretation of Bach's Organ Music

By ARTHUR BIRD

ent opinions as there are nations, schools ful, busy teacher for many years in a Rubinstein in his most variegated days. stars great and small. Haupt was a Every professional organist considers splendid man of high thought completely that he alone has discovered, as it were, absorbed in his profession. He conscien-

cellent organ players, a comparison would poser. Mendelssohn, for whom he often respective organists of

is better we know so little as to his was again carefully repacked.

be to hear one of his symphonies conducted by Felix Weingartiner with a
modern orchestra.

In comparing in short the different
ways of playing Bach, I propose to take
the best organists I have heard in Germany, France and England, and as a music
at test the lig G minor Inflatise and
I sugne. For Germany I am obliged to
select two-August Haupt, the late wellselect two-August Haupt, the late wellstring with an advance of the selection of

feetly free, and works up the fugue to the last ff with immense effect. His interpretation is so natural and convincing that involuntarily one feels as if Bach himself not Straube were playing. He proves conclusively that Bach can be highly interesting and effective and still remain the king of classical fugues and

WIDOR'S VERSION.

Widor's G minor astonished me, and this all the more as I rightly expected from one of the first living French organists something original. The fantasie was too stiff, too careful, too learned, too insignificant. The fugue resembled a well-oiled machine of superb workmanship or an endless plain without hill or dale. It made no impression whatever with its half, and quarter-organ, and As to how Bach's organ music should leader of German organists in the seven- might have been any other man's fanbe interpreted, there are as many differ- ties and eighties, and the most successwrinkled and time-worn conservatory of organists, and organists themselves. Germany. He could count his American after a dashing performance of one of of Organists and organist themselves. Certainly, the conduction has a national and the additional and the second of the second o

tiously believed in and worshipped his nost excellent English master and I can As there are some thousands of ex- Bach, and rarely played any other com- safely say this after having heard the furnish us with a kaleidescope of huge played; his friend Thiele, Merkel, Rhein-mister, Canterbury, Albert Hall, and dimensions. Bach himself has unfor-berger and a few others were tolerated, Best himself. Besides this he played for tunately given us no idea whatever how but not patronized. His positive knowl- my special benefit. He took the whole his compositions should be played; the edge of Bach's music was something most he did was to take a casual organo astounding. This specialty made him an pleno or a change of manuals; thus of unfailing authority on the one side, course every organist is obliged to play whereas on the other it made him per coordinates the side of the course every organist is obliged to play whereas on the other it made him per coordinates the course every organist is obliged to play whereas on the other it made him per coordinates and the coordinates are the course every organist is obliged to play whereas on the other it made him pedan-modern secessionist. It was the way one him as he personally understands him, or tic and narrow almost to stubbornness, should play a fugue in order to make those if he has no individuality, he displays and any pupil who even timidly proposed who know nothing of the structure of more or less the colors of his former a slight deviation from his chosen and such a work enjoy it, and as the same well-trodden path, met with a friendly time win the plaudits of the better in-All we know of Bach is that he seldom but decisive, nein! His conviction was formed and even professionals them-All we know to mean is that he senom but decrive, henry his conviction was connect and even protessomas membranged his registration and never sought a sirm as the rock of Gibratlar, and selves. He made an improvisation of the for original effects or invented new comnothing could induce him to make any most flighty though elegant manner. He
beginning and played his predade and although monumental, was stiff strenge. binations. He set ms organ atom me concession.

Concession of the set ms organ atom me concession of the set o beginning and payer in processing an analysis of the mass of the m or better, organic coloring, placing his type-nice as it preserved in a padded box, game of a skillful surgeon. He mas-composition before his hearers in a strictly counterpointal manner. Perhaps are for immediate use, and after which it istration equally well, a lappy combination of unfailing technic and good taste intentions; for it would be scarcely more than historically interesting, as the good while playing but setting the two or three school under Haupt and being then a old days of shabby cues and stiff dusty manuals from the beginning, his only young enthusiast, was easily convinced by organs would sadly clash with our modern views, tastes and perfect organs. It the other. The foot small, the other than the only way to play Bach. On leaving organs would saily cash will our mee. Colouing was considered the very Germany in the cighties I accepted an is, however, certain that Bach, if perhaps name; he despised, because he never important position in Halifax, N. S., and at the first moment surprised and even a little uneasy, would be, immediately organ had either the story of t to hear a performance of one of his chanical helps whatsoever. The fantasie had scarcely more than read the name of to hear a performance of one of his expendence of the played organo pleno from beginning the Leipsic cantor and pronounced it one of our organs as Beethoven would to end without any change; the fugue Butch with fugues by the dozen under the to hear me of his symphonials con- with nearly the same organ with an organ leibsing belows. This large moved established the player of the

the development of such a work at all as it naturally was above criticism. A MODERN GERMAN INTERPRETATION. my audience prepared for a thunder HOW A GREAT GERMAN ORGANIST Thomas in Leipsic, is one of the best of silvent theme. Many who professed to PLAYED BACH.

Cerman organists. His playing of Bach soloy it did so because it was the fashion.

Prof. August Haupt (1810-1891), be in general and the G minor in particular others timidly asked me to explain the Prof. August maint (1610-1621), oe in general and the common in particular loved as a man and highly esteemed as is thoroughly strong, clear, and dignified, why and wherefore of such riotous tuloved as a man and highly esteemed as is thoroughly strong, clear, and dignified, wny and waterefore of such riotous tua musician by all his pupils, was the while his registration is interesting and mult; and still others tried to reckon

"Entropic Norm.—Possibly Mr. hind referse
to Haydn Keeton, Mas. Doc., F. R. C. O.
intentional. The famasie he takes per- I have learned since, through my own

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experience and by hearing hundreds of Ex. 2. The 100 Psalm, Tune given out. foreign organists, that this organo pleno playing of Bach is long since antiquated and as contrary to the conception of thinking professionals as it is the bore of amateurs and all ordinary concert-goers. The gigantic strides towards perfection which organs have made during the past forty years have regenerated Bach and brought him nearer to thousands, who otherwise would never have understood him or even endured him,

GIVING OUT HYMN TUNES.

BY ORLANDO A. MANSFIELD, MUS. DOC.

As modern metrical psalmody was one amongst many of the artistic products of the Reformation, every record of hymntune treatment and performance must be subsequent to that great religious movedays of English psalmody, when the Puri- plas'd in Churches and Chapels in the tan preacher, or the Episcopalian clerk, manner given out, and also with their which is likely to cover the performer read out, line by line, the stanzas, or Interludes of great Variety, the work of with rather more of confusion than of more generally the separate lines, of their Daniel Purcell, the youngest son of Henry glory. respective psalters. This performance, Purcell, about 1717. My readers will often characterized by more unction than doubtless note the key signature which, out at a different speed from that at education, has survived in a more or less in accordance with the usual practice of which it is intended to be sung. Neither modified form until this present; while that day, omits the last sharp, also the should it be announced upon unsuitable the expression employed to denote it has tirata, or slide, attached to the first note. been extended so as to include the play- But even these meaningless and ludi-

ing of the words. generally used to accompany psalmody; adopted. This is outlined by one, John out: and for quite a century after that time Blewitt, a London organist, born in 1750, the instrument was generally so imper- who, in his Complete Treatise on the feetly constructed, and so incompetently Organ, describes "giving out" as "playing played, that the giving out of a psalm melody and hass only." His definition is tune was a practice to be honored more confirmed by Dr. Crotch (1775-1847), the in the breach than in the observance. well-known Oxford Professor, who says, This is proved by the fact that Dr. Blow, in the preface to his Seventy-five Psalm sometime organist of Westminster Abbey, Tunes, "If the tune is given out (or Gregorian chant. and the instructor of Henry Purcell, in played without voices on the organ), the occasional notes for the pedals as could grunting of the key-note which was the boards and by the average parochial or- ment affected by the village orchestras upon, ganists of that day, and inserts between of the days of our great-grandfathers. each line meaningless "runs" and repeti- Since then the rapid advance in organ tions, e. g.,

Ex. I. Psaim the 100.-Proper tune.



But this elegant example, with its consecutive 5ths between the first and second stop or combination of distinctive quality, ankle; his feet are without sandals.

ordinate tone, the bass being taken by a soft combination on the pedal organ coupled to the second manual. The most suitable stops for the solo are the 8 ft. flute, the clarinet, or some swell or solo manual reed. Sometimes the foregoing methods can be combined, part of the hymn-tune being "soloed," while the remainder, especially if repeated or sequential matter, is played in simple harmony on one manual. The melody can sometimes be played in the tenor octave an octave lower than written, the inner parts and the bass being taken as already described. This, however, cannot be well done when the melody and alto, or the melody and tenor, move in consecutive fourths because the inversion of these intervals would produce consecutive fifths. In the case of a very familiar tune, "it will often suffice," says Dudley Buck, "to give out but a portion of it. The organist can readily introduce a simple cadence so soon as "in his judgment the tune has been recognized. This method is par-ticularly advisable when hymns contain ment. The origin of the term, "giving- selected from The Psalmes set full for verses of six or eight long lines." But out," can, however, be traced to the early the Organ or Harpsichord, as they are of English realmody when the Paris 1.2.1. Co. harmony and form, this is a method

Also a hymn-tune should never be given fancy stops, upon manuals of violently contrasted tone, with defective pedalling with inaccurate coupling, nor with exces ing over of the tune as well as the read- crous ornaments, as frivolous in effect as sive staccato. Care should also be taken ing of the words.

The England it was not until after the they were foreign to the connection, were structured. See salicular so the solo to take they were foreign to the connection, were too much for the parish organist of that part, or melody. This is how the writer Restoration of 1660, that the organ was period. A simpler method had to be once heard Dr. Dykes' tune, Nicea, given

Fx. 3. 00 00000 thus making it sound like to nothing s

much as to the intonation of a so-called

And, in addition to all the former rehis Psalms set full for the Organ or harmony should be omitted, and only the quirements, the giving-out of a hymn-Harpsichord as they are Play'd in treble and bass played," The worthy pro- tune demands, on the part of the organ-Churches or Chapels, a work published fessor's definition is excellent, while his ist, firmness and decision both of style about 1700, gives out each line of the Old method, although leaving much to be de- and tempo. For if the trumpet give an Hundreth in close harmony, with such sired, was preferable to the tootling or uncertain sound, who shall prepare himself for the battle? Certainly not the occasional notes for the penals as come granting of the expense. The executed upon the primitive pedal- only species of hymn-tune announce- ence of the present writer is to be relied

construction and manipulation has caused THE MUSIC OF RAMESES' ERA.

the formal giving-out of the hymn-tune What manner of music did the ancient in some more or less artistic manner to

Egyptians enjoy, and how did they make
become a practice—a practice not only

it? James Bruce, an English painter and explorer, thus describes a picture he saw "Giving out," says Dudley Buck, "is on the walls of the tomb of Rameses susceptible of a great variety of treat- and the drawing he made of it. ment, only limited by the size of the in- first drawing was that of a man playing strument, and the taste, the skill, and the upon a harp; he was standing, and the invention of the player." The simplest instrument being broad and flat at the method of giving-out is to play the tune base, probably for that purpose, supover, as written, on some soft but dis-tinct combination, perhaps alternating be-tween manuals of contrasted tone but close shaved, his cychrows black, withfairly equal power; and occasionally out beard or moustachios. He has on using especially in the last line of the tune, a soft pedal combination, coupled at this day in Nubia (only it is not to the manual, for the real bass. Greater blue), with loose sleeves and arms and melodic distinctness is, however, obtained, neck bare. It seemed to be thick musling and more taste and skill demanded from or cotton cloth, and longways through ithe performer, when the solo style is em- is a crimson stripe about one-eighth o ployed, i. e., playing the melody with a an inch broad. It reached down to his measures (caused by the omission of an and with the right hand on one manual, seems to be a corpulent man of about inner part), was completely eclipsed by while the left hand takes the alto and sixty years of age, and of a complexion tenor parts upon another manual of sub- rather dark for an Egyptian."

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was woncertible. During the recent a line of the large of

ORGANS AND ORGANS.

BY ROLAND DIGGLE.

the writer's lot to give the opening refall organ and impossible, as a mass 10 "most" they can for the amount or most the soft registers. Yet ministers and congregations grumble because the order of the state of t times without number, and when one explains that it is not the organist's haust but the fault of the organ the question is asked, "Why didn't the organ builder and money will be saved in the end. I the full us about 1i? The builders are to be blamed for this to a certain extent, but the roof of the trouble is that churches will not engage a competent organist to the roof of the trouble is that cultisates by will not engage a competent organist to superintend the building of their organs. They leave it to the organ builder and to took of experience; one who knows the control of the control thing about an organ. They tell this builder they have so much to spend and the builder who will give them the most for their money gets the contract. Sometimes they send out a specification, compiled by a local planist, and the builder will be more than satisfied that you have piled by a local planist, and the builder will be more than satisfied that you have piled by a local planist and the builder. who will do it cheapest gets the job.

A FINE SMALL ORGAN.

The best organ the writer played on was in a small town in Missouri. ost with blower was twenty-one hundred dollars. It had four stops on the Great,

How did the church get such an pears to be easy.

One of the commonest troubles of the engaged an expert organist to draw up teacher arises from this very thing, espespecification that would suit their cially in taking new pupils who have been i specification that would suit used cally in taking hew public with the hurch. They next asked six builders, previously improperly trained or not trained by the organist, for bids, trained at all. They may have been recommended by the organist, for ours, trained at all. Integrated may have been the lowest being accepted. As no cheap working on sixth or seventh grade pieces firms were asked to bid it was safe to while unable to handle fourth grade magnitude. accept the lowest. When the organ was careful the organized while unable to handle fourth grade mainstalled the organize examined it and terial satisfactorily. In such a case, ungave the opening recital. Today they have an organ to be proud of which will

vould have been as good.

a particularly loud Bourdon. The ef-fect when playing on the soft registers The idea that work on a composition See when playing on the soft registers. The idea that work on a composition for which the control of the contro

this time under the supervision of an expert organist.

The smallest organ in the writer's ex-During the past six months it has been perience cost six hundred dollars. It was a small one-manuel, three stops, and citals on some twenty-five organs, varying in price from six hundred to three and it answered all the purposes of the thousand dollars, the average price being and it answered all the purposes of the around two thousand. For this price a really good small organ should be obtainable, but how many churches spending this amount of money get an organ ing this amount of money get an organ have never seen a reed organ that could have never seen a reed organ that could be a seen as a read organ that could be a read to the read of the ing this amount of money get an organ that is worthy the name? Only one of had in favor of a good reed organ in the twenty-five organs played on had more than three pedal stops, while the majority had only one, this in all cases a Bourdon, not half heavy enough in all cases a Bourdon, not half heavy enough for the majority had only one, this in all cases a Bourdon, not half heavy enough for the majority had only one that there is no need whatever a proper with the same than the majority had only one that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that there is no need whatever a quiries. It was not far to seek the said that the said plains that it is not the organist's fault organ is to cost six hundred dollars or six thousand. It will be a better organ, a committee, the members of which nine times out of ten don't know the first the control of the

> THE WRONG GRADE A SERIOUS STUMBLING BLOCK.

> > BY HERBERT J. WRIGHTSON

dollars. It had four stops on the Great, seven on the Swell and three on the Pedal, the soft stop being borrowed, "graded" as to his state of advancement This instrument was without doubt the by the degree of difficulty of the studies most perfect organ for its size I have ever seen. I know of dozens that cost student naturally likes to be considered five or six hundred dollars more that advanced, this leads to the desire for cannot be spoken of in the same breath. difficult music and a distaste for what ap-

have an organ to be proud of which will last a lifetime. All they paid the organist was \$100.00; did it pay? The same organ would have cost four or five hundred dollars more had it been got in the usual way, and it is doubtful whether the same specification would have be sufficiently whether the same specification would have be sufficiently with the same specification would have be sufficiently using it, for it may be suited to him and it may not. Every way the sufficient would have be sufficiently immature students. been used or whether the workmanship day we see musically immature students playing the same things as are found on the concert programs of the greatest virtuosi, a presumption which deserves The worst organ in the writer's esti- the severest censure. In most cases the The worst organ in the writer's easts unaison contempts along the mation cost twenty-six hundred dollars; it was not on 'the most for the money.' There is no reason, of course, why a plan. They certainly got a great deal, student may not advance gradually to only one of the think twenty-two strong the highest etchnical grade, temperament only one of the think twenty-two strongs and the strongs and the strongs are the strongs and the strongs and the strongs are the strongs a

spend a thousand dollars to rebuild it, FINDING PRACTICE MATERIAL

A CERTAIN piano teacher in a New Eng. land city enjoyed considerable patromge from several surrounding towns. Unexpectedly, and somewhat to his anxiety he observed that pupils from one particular town were dropping off, and no more coming. As there seemed to be no particular new competition to explain it, he determined to discover the cause the piano for the singing of hymns at certain religious meetings, and had made such bungling work of it as to throw discredit on her teacher. This is no fanc sketch, but an actual occurrence, and the moral is obvious.

POPULAR METHODS LACKING.

Glance through any of the piano methods in common use, and see how little there is that could help toward hymntune playing. There are scales, arpervarious accompaniment figures and all that but little or nothing like the "homophonic part-song" which would be the technical description of our hymntunes. Sometimes there is a German chorale or two, and that helps some. but does not quite fill the bill, because it is less rhythmical and much slower in tempo. What has been said about hymntunes applies equally well to collegsongs, and to various songs used in the ritual of several of the fraternal orders

The most practical thing to do, when a pupil has arrived at a point where there is the least possibility of her being called upon for this sort of playing, is to ask her to bring to the lesson whatever ymnal or song-book is in use in the church or club to which she belongs, and to give her thorough and systematic instruction on the material found therein. She should be carefully taught, how, when the compass of a chord on the bass staff exceeds the stretch of the left hand, the lowest bass note should be played ex-actly as written, but the other note taken care of by the right hand, and conversely in the somewhat rarer cases where the notes in the treble clef represent an impracticable stretch for the right hand. It should be made clear that the notation is for the use and convenience of voices,

and only incidentally for the piano. The first practice of hymn-tunes should be with pure legato touch, and with as few changes as possible, other than those just mentioned, but later on, the pupil should also learn to play the chords with an elastic staccato touch, producing legato effect by the use of "syncopated pedal." When this is done, it is possible often to double the bass in octaves, taking care of the tenor with the right hand, if necessary transposing it up an octave and making the right hand play full thords of three or four notes. When well done, this is the richest and most powerful effect possible in laymu-tune playing on the piano, and it is well worth much effort and patience to acquire.

HERBERT STAVELY SAMMOND

Department for Violinists Edited by ROBERT BRAINE

Mastering the Art of Playing in Time

fundamental importance that it is self- do much orchestra and ensemble work. evident even to the novice that the great- The violin teacher will not do his duty lected by teachers.

even those having had three or four cises. At the end of that period the years' instruction from teachers who pupil will be ready for time exercises. were good musicians and violinists, who The first time exercises had best be done vere unable to play comparatively sim- on the open strings. de melodies with correct rhythm and proper time values, simply because their Violin teachers as a rule employ one

Performers on the piano, organ, harp, notes of the accompaniment the melody such as beating time with the foot. is kept in correct time. Of course, there are innumerable passages in piano and organ playing where it is difficult for

liberties where none can be allowed.

As a class, performers on the violin any circumstances,

PLAYING in correct time is of such much more faulty in time than those who

est attention should be paid to it. And by the pupil unless he teaches him the vet, as a matter of fact, there is no branch principles of time and sees to it that all of instruction more neglected by the time values are strictly adhered to. At violin teacher than this very one of the very start, that is, for the first two very well count time because they are teaching pupils to play in time. I think or three months, it will be found best singing words. Many vocalists beat with it was Mozart who said that playing in not to bother the pupil with counting or the foot, but as their hands are free, time was the most important and diffi- time beating. At least that much time which is not the case with an instrucult thing in music, and one of the ele- must be taken up with learning the cor- mental performer, it is better that they ments in a musical training most neg- rect position of holding the instrument, and the position of body, arms, fingers, I have seen many pupils, sometimes etc., and learning the first simple exer-

METHODS BY COUNTING.

proper time values, simply occasions. Volunt teachers as a line support teachers had not had the patience to of two methods in teaching time to teach them the fundamental principles of pupils, either counting audibly or inaudibly, or beating time with the foot. in themselves, and furnish their own bass From much experience with different and accompanying parts, learn to play in methods I have found that pupils learn beats fall: time much easier than vocalists, and the principles of time much more readily those who play melody instruments, such by counting. The half divisions of the as the violin, violoncello, cornet, flute measure can also be counted by introand all wind instruments. This is be- ducing the word "and"; 1 and 2 and 3 cause in so many passages the left hand and, etc., or in the case of triplets, 1 "counts for them," that is, there are so and a 2 and a 3 and a, etc. Besides, many notes of equal or very simple time division in the accompaniment, the time principal accents in the measure fall, as division in the accompanium, the total of which is easily mastered. The left mon time, on one in three-four time, etc. He will thus remember which counts refor instance, on one and three in com- beats correctly, but in florid music, comcause of the fact that when certain notes ceive the heaviest accents much more of the melody are struck with the proper readily than if another system were used,

BEATING WITH THE FOOT.

It seems natural with some students greatly. the student to master the time, but in and musicians to beat time with the foot general the fact that the accompaniment, and many people learn time better with as well as the melody, is played in piano this method than others. A majority of as well as the melody, is played in piano as the best teachers will not allow this "foot technic, whose time is very deficient dent to master the time.

dent to master the time. Of all musical performers vocalists is done in a quiet enough manner. There are the most lax in observing strict time is a great difference among pupils in this ning, so as to learn to play in time. In are the most has in observing strict time is a great conservated among pupils in this ming, so as to learn to play in time, values, in fact musical and operatic di-respect. Some will be set time by strips such cases it is best for the teacher to rectors have a saying that vocalists seem moving the great toe, or beating so softly compromise by dividing the lesses to think that "time was made for slaves," that it cannot be heard. It it is done in and the pupil's practice time into two and that they are privileged to take any this way there is certainly no objection parts, one part to be spent in reviewing possible liberties with time values they to it. Others again will heat so loudly very elementary compositions, which the please. Of course, certain liberties are that the stamping of the foot is very pupil is to be compelled to count, and allowable to every soloist, if done accordant annoying to the listener, and puts one in to master perfectly in time, and the other ing to principles of correct art, but every mind of country bands and orchestras part to be devoted to advanced work. In church organist and musical director where the members all stamp out the this way the pupil will not feel discourknows that a large proportion of vocal- time as loud as they can, so that it sounds aged, because he has a certain proportion ists sing atrociously out of time without more like a livery stable than an orches- of advanced work, and yet at the same "rhyme or reason," and take innumerable tra rehearsal. Loud beating of this description should not be tolerated under principles of time. It is astounding how

ble work, where correct time must be ob- nant or keeping time win me foot, at- cutty of time of the time falls to though those of the better dass who do rect time. I always have such upping get pieces. Players of strictly melody instruit are very quiet about it. Even here a volume of simple foot songs arranged strictly melody instruit. The time the time time to the time time to time to the time to t

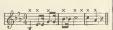
concert at which a ramous German solo

As any pupil of ordinary intelligence can be taught to count it will be best to use this method, instead of beating with the foot, since, even if the pupil beats very softly in his private practice, he is apt to become excited and beat loudly if he plays a solo in public or plays in an orchestra. It stands to reason that the director of a good orchestra could not permit the members to beat time, as an orchestra could never keep good time with all the members beating loudly with their feet, some right and some wrong. There must be only one standard of time in an orchestra and that is the director's baton.

In the case of vocalists, they cannot should heat with the hand. Mme. Marchesi, the famous singing teacher in Paris, had her pupils hold one hand to the side, heating time quietly with the

MARKING THE BEATS.

An excellent method of getting the pupil to comprehend the principles of time is to have him mark the notes of which the beats fall in the compositions he is studying, as in the following example. The beats can be indicated with a line or a cross, or the letter "b," or From much experience with different example crosses are marked where the



In the case of easy compositions it is quite easy to mark the position of the plicated or syncopated passages, it is often quite difficult. It is surprising how rapidly a violin student will master the principles of time if he is made to mark the position of the beats in all his music. With these marked, it, of course, simplifies his counting of the time very

PUTTING A PUPIL BACK.

Pupils with comparatively advanced technic, whose time is very deficient, sent being put back to the very beginbadly out of time some of these ad-As a class, performers on the violin any circumstances, and various wind instruments observe the principles of time better than vocal- addiby on the floor with the foot is pupils apply for lessons who were trying its, but this comes largely from the fact not confined to students and beginners to play violin concertos and yet could that they do much orchestral and enseminal cases. Many musicians have the not play melodies of the grade of difficulty of the properties of the pro

Brahms. During some of the more diffi-cult passages he beat time with his foot with a pair of honest German shoes with soles half an inch. His I-b. with a pair of nonest German stock with soles half an inch thick, so that it could be heard all over a large anditorium. making a very bad effect. The Tried Trial!

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compositions can be given, until them as the noon-day sun. finally their knowledge of time is built up to a point where they can apply the correct principles of time to all their pupils who have been backward for years an incentive to playing in correct time.

these until they can play them absolutely suddenly seem to be "born again" when these until they can play them absolutely in time. As they are doing advanced they are made to understand time value, work as well they do not object being The scales seem to fall from their yea, kept on the easy music for time study, and things which they have never been considered. As they progress in the time studies able to understand become as clear to

ENSEMBLE WORK.

Aside from private instruction and music. It is astonishing what an impractice, the pupil will find crehestra and proxement can be wrought in the case of a pupil who is weak in time by teaching est assistance in learning to play in time him the fundamental principles of rhythm since the necessity of keeping to the bear Many such with the others is the strongest kind of

Self-Help in Violin Playing.

to the Violin Department of THE ETUDE Liszts or Paganinis, and no audiences as follows: "I am trying to learn to play to listen to them, since it is the great the violin, but as I am the busy mother mass of people studying music which so. I cannot get any teacher here, but I artists and composers spring. once took ten lessons on the violin and I can play the scale in C, G, F, D, E, and STUDYING WITHOUT A TEACHER

bowing hand. I have got an 'ear for dent teacher.

music,' as some people say. Now I can

First: Watching and hearing other
practice from two to three hours a day
violinists. Even in a small town or in the

ract, only calculated for mose who have town or city where there is an opposition of the properties of the standard of the sta

people there are who are studying music, be covered in a short time. even though in an elementary way, the greater number of artists and composers greater number of a trusts and composers there will be produced in the long run. If no one should study music but those deal of information can be gained from the control of the control

A LADY in a far Western state writes Paganini, there would in time be no of three little children, it is hard to do furnishes the soil from which the great

There is no reason why our corresponcan pick out all the notes, if I am slow, and some simple pieces by note. Can dent should not continue her studies, and play the piano, anything in third grade. get much enjoyment from them. In her began the study of the piano when I case the outlook for advancement is much was twelve and took the violin lessons more favorable than the average beginner when I was twenty. I can also play a because she already knows the scales, and good many pieces by ear on both the can play simple pieces. There are four violin a 1 piano. I have no trouble on ways in which the violin student can dethe violin with my left hand, it is the velop, when living where there is no resi-

on the violin. What do you advise me country, there are occasional opportuni-to do? What course shall I follow? I ties of hearing professional violinists. read carefully your department in THE Almost all small towns have lecture and Errorg, With many thanks for whatever you can do for receive—Mrs. R. L. D.

The Errorg than the form the form of t lar to the one quoted above, which proves tra. By attending such entertainments. that there are thousands of people scat- and occupying a seat well towards the tered all over the country who are anx- front, and on the left-hand side of the ious to study the fascinating art of violin audience, where the bow arm of the vioplaying, but have great difficulty in doing linist can be watched, many valuable ideas so because they are far removed from can be obtained in regard to the proper teachers, and do not know just how to management of the bow, the correct posigo about it. Great violinists and teach- tion, etc. The student must keen his ears ers, as a rule, try to discourage people open as well, for violin playing has a lanso situated, since they hold that no one guage all its own, and the careful listener should attempt the violin except those can learn much of this language by listenwho can hope to achieve high artistic ex- ing to good violin players. The student cellence. Spohr, the great violinist, was who lives in a town so small that it is one of those who took such a view. In seldom or never visited by violinists, or his Violin School he says: The violin in the country, should try and take an excursion trip now and then to the nearest fact, only calculated for those who have town or city where there is an opportun-

lin student who lives in the country or in With all due respect for Spohr's opin- a small town where there is no available ion, it seems to me that he takes a very teacher should try and get an occasional narrow-minded view of the matter. Why lesson from a visiting violinist, or if should millions of violin lovers the world none come to the locality, he should make over be debarred from the delights of a trip now and then to the nearest town over be delarred from the delights of with palving just because they can never hope to play the Mendelssohn Concertor in public? Some of the people when the words on the people will be meaning the medical on the vision get more pleasure our it tran our professional violinists. Then, again, think what a state of affairs we should where instruction can be obtained. The professional violinists, then again, think what a state of affairs we should where it no one should attempt to sing. By vioting-these down and asking a serior professional violinists, then again, the professional violinists, then again, the professional violinists, the professional violinists. Then, again, thinks which he does not understand and which he cannot puzzle out for himself. have if no one should attempt to sing By jotting these down and asking averet those who expected to attain the teacher when one is available, he will be grand opera arias, or to play the piano, able to clear up many doubtful points grand operat arias, or to pay the planto, after to crear up many quantity pom-except they expected to play the great Almost any violin teacher would be will-compositions of Liszt and Chopin. There ing, under such circumstances, to arrange compositions of the and chopin. Inere ing, under such circumstances, to arrange certainly would be very little music making in the world, and the musical art student who comes from a distance and ing in the world, and the musical art student who comes from a distance would receive a tremendous and perma-where the student knows just what he ment backset, since, the greater number of wishes to ask, a vast deal of ground could

who showed the early talent of Liszt and books and pictures. Honeyman's Violin

ughly practical vein. The first book has years he made a reputation as a violinist to succeed. pictures showing the correct way to hold the bow and bow arm, and a complete hart showing all the notes on the finger-

various positions the arm and fingers Terms. Many violin students know commanifestly absurd for a person to take assume in manipulating the bow. If our paratively few of the signs of expression the medicine at haphazard, without readcorrespondent has a file of THE ETUDE and technical terms used in marking ing the directions. In the same way the for the past three years, she will find violin music, and have to have them composer or editor of a piece of music many pictures illustrating the correct explained by the teacher. I often tell writes at intervals through the music method of violin playing as well as much students that in the course of a few many signs of expression, and technical information which will be of assistance years lessons it takes fully \$100 or more terms showing how the music should be to her. There are many other works on of the teacher's time, which the pupil pays played. How equally absurd is it for the violin playing which would be helpful. One of the best recent works is on Violin Technics, by Frank Thistleton.

If it is impossible for the student to single dollar. leave home occasionally, arrangements might be made with a violin teacher in the merest large city on answer questions overing points on which the student is terms, and in this way he would soon get will not be long until he has quite a comcovering points on which the student is stime, and in this way he would soon get will not be long until ne has quite a don't in doubt. Almost any teacher would be to know them by heart. For some unaen-prehensive knowledge of musical terms willing to do this, charging for the time countable reason it is often difficult to get. The trouble is that the average pupil makes the countable reason is the countable reason in the countable reason is the stimulation of the properties of his regular hour rates for teaching.

Fourth: Instruction books and music. there is considerable descriptive matter. Some of the best works and sets of studies for the violin have little or no Answers to Correspondents replanation accompanying the music, because they are designed to be used only with a teacher. Our correspondent for this reason might find it best to get such a work as Danch's Conservatory Method for the violin, as it has a good dead of description and cophanation accompanying the music. Herman's Violin School, Robert potion and cophanation accompanying the music. Herman's Violin School, and the such as the

and How to Master It and the Secrets of rapid progress, and in a few years saved covering several states, and by his earn-Violin Playing by the same author, are up enough for a four years course in ings as a violinist and teacher, and by Fining Traping to the same station, and up enough for a four year's course in tiggs as a violinist and teacher, and by practical little works which will give our before. Returning to the United States lucky real easte speculation, amassed a correspondent thousands of ideas in returning and to violin playing. They cost but half
a follar each, and are written in a thora dollar each, and are written in a thorteaching, with the result that in a few the art is certainly destined to find a way

Get a Dictionary

THE ETUDE

EVERY violin student who is studying a physician and get a prescription, he board of the violin. Courvoisier's Techthe art at all seriously, should have a writes at the bottom of the prescription points of Violin Playing is a highly scien-little library of works pertaining to the life work, containing many pictures, violin, and violin playing, and above all should be taken, and in what manner. showing the correct method of holding showing the correct method of holding should have a good musted dictionary. The druggist copies these directions on the violin and bow, and illustrating the such as the Clarke Dictionary of Musical the label on the bottle." It would be for, to explain to him these terms, which he could learn for himself from a dic-without knowing what these terms mean, tionary, which would cost him but a and yet many pupils have an extremely single dollar.

wining to uo uns, that gains for the time occupied in answering the guestions at pupils to buy dictionaries and works on depends too much on the teacher, when he the theory of violin playing. A striking might do so much for himself. Ex-illustration, such as the following, will plaining these terms takes up time in Fourth: Instruction books and music. Illustration, such as the colouring, the im-the lesson, which the teacher could better Much progress can be made by studying of the bring home to the pupil it in the lesson, which the teacher could better instruction books and exercises where portance of having such works. I often, employ in instructing the quali in matters there is considerable descriptive matter. say to such a pupil: "When you consult which he cannot get for himself.

Answers to Correspondents

book I. (first position) and Book II (for the despet developing, and no more the higher positions), is a work of very high character. Kayar's Etudes, Op. 20, and a second proper grade factory fiddles are are invaluable (although they contain no descriptive matter), and Schradicel's Scales will be of great value. For little pieces our correspondent might get plane, the second of the bards of the plane of t

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Department for Children Edited by Miss Jo-Shipley Watson

Just consider your teacher a little the

HOW TO ENLARGE THE

"No I have to memorize" "I carl to fall the in never too labe to the control of t

by yourself and for yourself; and when with. just as you form the practicing habit, and you will question her suggestions, and at different speeds that is needed.

this means doing two things. It means there is a big difference in pupils here Some of you have heard, no doubt,

get outside things, the telephone, the doorbell, the postman, the noises of the household. It isn't a bit hard if you say, "I will, I can, I must shut out all but the sound of my music." You can do this. because I have seen one of our great pianists practicing in a hall where car-penters were hammering furiously, He appeared perfectly oblivious to all save the piano. It is much better to have quiet. but how seldom we get it! So we must accustom ourselves to noises early in life

Then comes the "taking in" process. Memorizing is not an off-hand process, it is a slow, piecing together of measures and phrases learned often bit by bit. Just as you piece together the different parts puzzle-map or puzzle-picture so to begin with in memorizing you have to piece together the different snatches as they come to mind.

The amazing thing about the memory, however, is that it can be stretched. The more you put into it, the more it will hold. Morcover you can put into it bigger and bigger pieces as you develop the power of remembering more than a meas-ure or two at a time. How do you suppose the great pianists could remember long concertos, if they had not pieced them together bit by bit, and so stretched

huge class, sometimes he recognizes you outside of his house; but more often he forgets all about you the moment you have descended his three flights of stairs.

Just fancy such a thing at home! Why our dear teacher knows every one of us by name; she never fails to smile half way across the square; she remembers all of your little ways and she listens to your protests about ugly pieces. She sugar coats all the hard knots; and coaxes you over the rough places. Really now don't you think she makes it most too easy for you?

AMERICAN HASTE IN MUSIC

Memorizing is a thing you have to do little courtesies are sometimes dispensed of studies for Clara Schumann that any third grade pupil would find easy to play by you get it that way it is truly awar and When you begin to puzzle over the at sight; but it's not the easy thing to you get it that way it is from the easy thing to no one can steal it. First of all, it is notes, your teacher helps you on with read, it is the practice of the exactle of the example of the means the processary to form the rememorable has no word of endogramment. May be in different ways, in different keys and

"learning to forget," and learning to "take" and abroad just at this very point, about "American haste." Of course n."

Abroad, when the student goes to a less music cannot escape a national trait, and When you first sit down to practice son he accepts without question every speed is everywhere, having crept into you must learn to forget—that is, to for suggestion his teacher makes whether he everything, even into our pianos; but



CHOPIN'S MUSICAL STORY.

When Chopin was a boy he is said to have quieted a class of noisy boys by telling them a story. As he spoke he played music that fitted the tale. He got every one so interested that he put them to sleep, and flually woke them with a crashing chord.

their memories that there is room for an understands him or not. He never pre-speed is our one great barrier to success, endless amount of music? It is said that sumes to reason with him. The teacher and that is one reason why the foreigner endless amount of music? It is said that sumes to reason with him. The teacher won Billow once had to play a new piece is infallible and so long as you are at a concert and he was only given the sudent of the Herr Professor you are an access level hours before the concert. He mothing more nor less than a student place where the concert was long erect. First, over three a student and propose himself to be a better student than the following articles—each article must not be a better student than the place where the concert was long erect. First, over three a student and he was only given the subject of the Herr Professor you are and that is one reason why the foreigner engage in the sport. On a table arrange the following articles—each article must have the cancert was long erect. First, over three a student and herry. He is willing to plod. We are the place when the cancert was long erect. First, over three a student and no nor prepared eards at each player write what term in music each article represents: A doorkey (key) ayrdstick (mreasure). A was the total the place when the cancer to the concert he was able to be able to the following articles—each article must not be not proved in the sport. On a table arrange on the following articles—cach article must not be not proved in the sport. On a table arrange on the following articles—cach article must not be not proved in the sport. On a table arrange on the following articles—cach article must not be not proved in the sport. On a table arrange on the following articles—cach article must not be not proved in the sport. On a table arrange on the mother of the following articles—cach article must not proved in the place when the notion of the proved in the place when the control of the following articles—cach article must not proved in the place when the notion of the place when the notion of

You'se a student? Why of course you are measured from the work of the many and musical history. But Immodering if you know, as I do, the difference between students and teachers. But Immodering if you know, as I do, the difference between students and teachers are more than a sasgued another. Dussek there and there—there "meaning your sounts I two as a reduck, for distillate the first tent the Golef; you will find have nown in the United States and over there are as little considered as perhere and there—There meaning your sonata. It was a rebuke, for distilkes cier hist titlen the Gelet; you will find home town in the United States and over there are as little considered as per- it the best practice in the world, and you cards and let the guessers determine the "there" meaning some music center sonality. Indeed a student has little per- world have to make a bit of noise to do names of the artists. This is a good game.

willy-nilly.

You have read how the generals of a long farm from the place have fixed as a student? Why of course you have each to the first student? Why of course you have made as of a long farm from the place as the first place have made as the first place have made as the first place have made as the first place have been as the first place have first place have been as when he was the first present the first present the first place have been as when he had also before they see it. You sometism. See the first place have first place have been and when he can figure court ever withing above in measure of rests (pause), a gentle was the first present the first place have first

THE SOLDIERS OF THE KEYBGARD.

SITTING before the keyboard and hitting the keys is not practicing, though sister believe it is; but it isn't practicing any more than sitting with your hook turned upside down and pretending to

Practicing consists of so many other things besides making a noise. First of all it's thinking hard and straight through a piece or exercise; it's keeping steady. Are you perfectly steady at your practice?—you know how we all look up to a steady boy and a trusty girl. Have you the habit, I wonder, of going

ack for a lost note or a wrong chord? Well, you'd better break up that habit of turning backward, for it's an awfully bad When we think of marching sol diers we always think of them as going forward. When they do turn back is when they are beaten,

Your ten fingers are your soldiers: von are the captain, and it must be "Forward march" all the time or you will never get to the place-no never.

DIGGING FOR TREASURES

Dip you ever stop to think of the stupendous excavations that are being made along the Nile? There every moment is precious, every shovelful of dirt is sifted, every man is on guard, every inch of soil is carefully watched, every fragment must be saved and laid away until all is uncorered. Think of the excitement of unearthing a magnificent statue; think of the strain of expectancy as the men work in the heat and haze of dust.

We, too, are digging for treasures in much the same way. To be sure we are not making excavations along the remote banks of the Nile; but deep down into our own characters instead. We are disging for treasures in an unknown and unexplored country; for who knows what lies crowded into the temple of our hearts?

Dig earnestly then day by day, handle with care each little task for it's a trust that counts; sift the thoughts and deels of a carcless day; guard your character making; every good deed, every upward impulse, must be laid away.

GAMES

The Music Lesson is a good indoors game and any number of players may the came to the concert he was able to is assigned, simply that and nothing more, the came to the concert he was able to is assigned, simply that and nothing more play the work perfectly, though he had If you do not like the pieces so much slurred over; poise and surness come never played it previously. Could you do the worse for you must learn it to you when you know that you know. You have read how the generals of a willy-nilly, with a willy-nilly with a willy-nilly.

"there" meaning some music center sonality. Indeed a sudent has little personality abroad unless he happens to be in magic word that is and what fairy cast an onst extraordinary gerson. He is some your despite the spring up around that germ.

"there" meaning some music center sonality. Indeed a sudent has little personality abroad unless he happens to be in But, above all, practice slowly, so that the stime you are doing it.

"there" meaning some music center sonality. Indeed a sudent has little personality abroad unless he happens to be in But, above all, practice slowly, so that the stime you are doing it.

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piano solos find standpoint. There is no
normal analysis given in this work, but
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The special introductory price in advance of publication is 25 cents per copy, composer could not have been very deaf at this time. Bridgetower played from the interpretation of the interpretation o erformed it at a concert in the Augarten performed it at a concert in the pano, on the 17th of May, 1803; so that the concern the panological concerns the panological content of May, 1803; so that the concern the panological content of the panological blurs, must have been a puzzler. How-ever, all went well, and although Beethoever, all went weil, and although Beetho-ren had to fill in the piano part as he went along, his playing, especially of the Andante, was so admired that there was Three gardies, one sendilient. Guinardred a unanimous demand for an encore. That the "Abpsmina Prince," as the violinist of progress. The premium rewas nickamed, performed not indifferwords described on page 199 are the entry is also evident. It was this proton to the serious study of must be sent a
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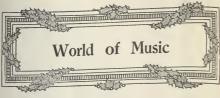
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A New Italiau opera regime has opened up in New Orleque. The Sigaidi Opera Company Is now following a long chain of French opera. Aida was the opening work.

An organ to be called the Shepard Me-morial Organ has been erected by Mrs. Jos-ephine to the memory of her husband, George Anson Shepard, and her son, Frank Hartshorn Shepard, Mr. Frank Shepard, founder of the Shepard School of Music, was a well-known voice teacher.

Sixer Mr. Lawrence Erh has taken charge of the music department at the University of Illmois a new impetus has been seen to be a seen as a seen of the seen as the seen of the seen as the seen of the seen as the seen of the

THERE is in Brooklyn an organization known as the Eolian Choir, under the lead-state of the properties of the Control white exists for the purpose of the Control white exists of the Russian Church. A program recently fell into ony hands which indicated that the College most excellent work in an unusual field. All beans to all concerned.

BRISSAI HEID. Alt HONOY TO AN CONCETTED.

THE PERM STATE Male Quartet, of the
Pennylvania State College, has obtained
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The death is announced of Daniel Edward Hervy, musical cellifor and critic of the Hervy, musical cellifor and critic of the Hervy, musical cellifor and critic of the Hervy, and the Hervy, and the Hervy, and the case a lawyer, but subsequently gave it hecune as lawyer, but subsequently gave it where the hervy considerable massic, and secret and secular, at the same time con-taining celliforal work.

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A NWO orchestra has come into being under the matter of the America Symphony Orchestra has come into being under the matter of the America Symphony Orchestra of the Control of the Contro

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The Kansas Strite Music Tenders' tase children recently held a convention in the Convention of the Con

Abroad

Gestav Charekties, the composer of Logici, is mourning for his brother, killed Leder rectail.

1. Royal Hochschule, male choir concert, S. Harmonium Hall, Hermann Schwartz,

in the war.

The American plantet, Mr. Edwin Hughes recently gave a recital in Munich in aid of the German troops.

Accord to elections of the war is the last decredant of Carl Marks own Velec, Capale Frielder, and the old on the Antichett, of the war is the last decredant of Carl Marks own Velec, Capale Frielder, and the old on the Antichett, of Carl Marks on the Velection of the Order Technology, and the old on the Antichett, of Carl Marks on the Carl Marks of the Carl Mark

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ingenuity of many. In addition to the Onion Flute, there is the Jester's Flute. This curious little instrument is not intended to produce music, but rather to produce laughter from everybody except the luckless player. It is a French instrument of the eighteenth century, and was employed by jesters of that period. Between the imaginary mouthpiece and the key-holes is a hollow wooden ball, which was filled with flour, and when the unfortunate spectator was asked to perform on the instrument, the force of his breath ejected the flour into his face through two small tubes provided for that purpose. It is not unlikely that the esters sometimes substituted snuff for

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The Size Spanjule Banner. By Occar
George Theodore Sonneck, being a revised and
the size of the si

Richard the Lion Hearted and Blondel the Minstrel A Story for Reading at Musical Clubs

By JO-SHIPLEY WATSON

Dip you ever have a certain phrase or away from home when one day in the refrain "Suche treu, so findest du" (Seek this be the King?

territory of his enemy.

England was ignorant of the disaster, my song."

In the twilight Blondel came to the for it was very far away and news trav-led slowly in the twelfth century; so it foot of the gloomy tower. was months and months before it was far off castle in Germany. No one knew

by the story and he was not an English- voice-the King was found! plight, vowed a solemn vow that he would composed about 1840: up and down the length and breadth

In those days the minstrel was a privileged character, he was made welcome at the castle and was given board and lodging for his entertainment. From castle to tastle, up and down the water courses, Blondel took his way, but from servants and peasants he found no trace of the lost king. He had been many months

refrain from some song haunt you for forests of Austria he heard how a prisdays and days, even years? I wonder oner was guarded with the utmost care a bays and doos and the dimost care at the royal castle of Deurrenstein. Could

ruly, and thou wilt find). Richard, the At the castle gate he was roughly tion Hearted, King of England, had turned away, they did not want his songs mened back from his campaigning in the they did not want his entertainment, and Holy Land. In crossing the Mediter- the minstrel passed out of the grim courtranean the frail little boats of the cru- yard. Blondel was not so easily balked siders were blown out of their course he decided he would sing his songs out and so it happened that Richard, the Lion side the gates. "Who knows," said Hearted, found himself imprisoned in the Blondel, "but the King might hear, and surely he will know my voice and answer

He struck his lute and began to sing a whispered about that the King of England verse of the very song he and Richard whispered about that the King of England
and France was held a prisoner in some
had composed together at Jerusalem,
"Seek truly and thou wilt find." The dogs just where he was and no one seemed bayed and his voice trailed off into ted in looking him up, least of all silence. From above he suddenly heard his brother John, who took advantage of a deep-toned voice singing the second his long absence to make himself King verse of the song. Such a burst of f England. Only one man seemed fired song! Blondel could never forget that

of the story and the was not an English man at all but a Frenchman—a poor They sang the song together. How well French ministrel who had followed the worth while was the weary pilgrimage. fortunes of Richard in the Holy Lands. How good it was that he had not grown Together they had tramped and fought, discouraged and turned back. His wish they had shared hardships and pleasures, had come true, for he had caught the they had sung together and had written inspiration of that joyful refrain, "Seek songs together, and it was this poor truly and thou wilt find." Schumann, too, minstrel who, when he heard of his King's caught it in his beautiful Blonder's Song,



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The Music Father Wants to Hear

By H. J. WRIGHTSON

counting for taste." Personal preferences new and subtle piece of sarcasm and for this or that are very noticeable and synicism, and piling up an unusual comparticularly unaccountable in music. bination of adjectives expressive of Without going very deep we may perhaps be deed on, disgust and a sense of superexplain some of the common likes and iority.

wishes to hear her play for him occasionally. But does he enjoy Bach or Beethoven? Not often. He wants a This is the way he puts it, a une being generally some well-known, old-time melody, like Old Folks at Home or Nearer My God to Thee with variations. The variations disguise the air sufficiently to make it mildly exhilarating but not altogether unfamiliar and there-

It has been often said "there is no ac- except to the extent of concecting some

Father finds satisfaction in new and Daughter takes lessons and father interesting music or at least in that which has not yet grown over-familiar. But at the same time he hears so little music, in the sense of really listening to it, that Old Black Joe, with variations, still fills a long-felt want.

Association of ideas has much to do with our enjoyment of sensorial effectssounds, sights, odors, music, pictures, landscapes, flowers. It has been said with fore tiresome-to father. On the other a depth of truth, "music is that which the hand, at the other extreme, we have the orchestra reminds us of." A piece of blasé critic on some big daily paper pro- music will first suggest a train of thought nouncing almost everything but the very and at each hearing renew a similar latest and oldest musical inventions flat, mood, together with other ideas later at stale and unprofitable. Compositions tached to it. When this process has been which other musicians might still find in-spiring, raising them to a higher plane a reaction, and we must proceed to new of feeling, do not affect him in the least, experience

Wagner's Selfish Autocracy

THEKE surely never was a more paradoxical being than Richard Wagner, and dependence in anyone round about him. tuary in body," says Mr. Newman, "ready o endure many miseries rather than live any kind of life, yet unable to deny himadrift uncompromisingly, even with rude-

doxical being than kichara wagner, the transfer of the same and the sa human mind he will always be a favorite life, instead of falling into the ranks and human mind he will anways be a layoute. He, instead or railing into the rains and subject. None has gone deeper into becoming the instrument of Wagner's character than has Mr. Ernest will. We have seen Wagner commending wagner's character than his wagner as Man and this person and that for their 'devotion,' Newman in his regime of the first serious and the regime of their fidelity to himself, and becoming pettishly angry with Cornelius and Tausig for not coming to him the moself all sorts of luxuries even when he ment he wanted them. In his old age he had not the money to pay for them, he was as insistent as ever that no one in was both a Spartan and voluptuary in his circle should follow a desire of his the things of the mind. He cut himself own if it clashed with his. In the latter Wahnfried days he used to go through ness, from people he disliked, even though they for their part were not ill-disposed nings, expatiating upon each of them to nowards him and might have been useful an admiring company. One night he was to him. But to his friends he clumg with deeply displeased at younger Kelternam the same hungry passion as to his silks for having absented himself from Wahnthe same hungry passion as to my suks and it maying assented nimself from wand as a friend and satins and perfumes, and, it must be fried, having preferred to go to some confessed, for the same reasons—because concert in the town; Wagner 'got viethey warmed and refreshed and soothed lentily excited' over it, and regretted alterhim. He loved his friends, but for his wards that he could not 'give it to' anyn sake, not theirs.

One quiety and calmity, on which account the would rather avoid doing it altogether. him, but his letters and his record admit On this day it was a long time before we of no other reading. With his lust for could get to the Forty-eight.

Robert Browning's Superficial Musical Knowledge

THE interesting Pages from an Un- Greek translation of Abt Vogler, he too The interesting rayes from an Charles viillen Birry—a book of memoirs by Sir became well aware of this weakness, and was able with infinite skill to gloss over Charles Vinners Stanfore-contains an was anne with minute skill to goos over account of an evening spent in Trinity the solections of the original." (Colleg, Cambridge, with Joachim, Grove, Hadder (later music critic to the London Hiner), and Robert Browning. This brill-the minor, and Robert Browning. This brill-the destitute amateur improviser. But

liant group of musical enthusiasts en- Browning was too consummate a master gaged themselves, says Stanford, "in a of craft to commit such blatant blunders egged themselves, says Stanford, "in a of craft to commit such blatant blunders warm controversy on the subject of Beethoven's last quartets. The member of the party who talked most after did not know. Black wrote of Moard's closed, Browning. I remember remarks closed, Browning. I remember remarks in the subject to my neighbor that his always to the property of the subject to the property of the subject to t Eliot, most careful of writers, spoke of ing solls vace to my neighbor that his a 'long-drawn organ-stop,' comparing a ing 3016s voce to my neighbor that his a long-drawn organ-stop, companing a arguments explained to me that the true piece of wooden mechanism with a sound arguments explained to me that the true piece of wooden mechanism with a sount reason of the obscurity of many referThe Times too once described the organ reason of the obscurity of many releasements this poems was the upper feature on the Handel Featival platform as an exiguity of his technical knowledge.

When Jebb was writing his masterly fugues and diapasons."

Interesting Facts About the Opera

THE first French Opera to be written fireworks given at the Green Park, Lon-

The nixt Singapies of Patrician per-formed in the German Ingruage was A mammoth orchestra truly!

An unimoth orchestra truly!

While Count Bardi and his friends in

The first Singspiel ever publicly per-

work, the true forerunner of German Florence originated modern opera and opera, was produced in Hamburg, 1678. Lyric Drama with Dafne and Euridice geri, was produced in Hamburg, 1678.

Handel's famous opers Rimallo was a composed in a fornight. This opera composed in a fornight. This opera combined in the product of the state of the We are familiar with the "fire-music" enacted a little play, set to music for of Wagner and with the "water music" them by Paolo Quagliati. So great was if Handel, but it will be news to many the success of the experiment, that from to learn that Handel wrote a suite known four o'clock in the afternoon until after as the "Firework Music." It consisted midnight the little band of strollers of a series of pieces all in the key of D found themselves surrounded by a neverwritten by Handel and performed at the failing concourse of admiring spectators."

The Magnificence of Liszt

When Sir Charles Stanford was a from the caricatures familiar to me in my

and all the other pianists.

sudent in Leipzig he met many interest-ing musical notables, but none more so acrobet, with high-action arms, and wild than Franz Liszt. "From what one may locks falling on the keys. I saw instead call adventitious concerts," he tells us in a dignified, composed figure, who sat like his Pages from an Unwritten Diary, "I a rock, never indulging in a theatrical had also an occasional thrill; such as the gesture, or helping out his amazingly meteoric appearance of Liszt at a semi-private gathering in his honor. He was of a charlatan, producing all his effects only present as a listener, but everyone with the simplest means, and giving the markedly refused to leave the room impression of such ease that the most after various young people had trem- difficult passages sounded like child's play. siter various young people and trem-bilingly performed, that he happily took I was the very reverse of the style of the hint and sat down at the piano. The moment his fingers touched the keys, I herening her performance, went up with realized the limmentse gap between him deep bow and said, I congratulate you, Mademoiselle, upon playing the easiest "He was the very reverse of all my possible passages with the greatest pos-anticipations, which inclined me, perhaps sible difficulty."

Milton's Love For Music By GRACE P. KARR

dent of music and devoted much time tenderness is shown in, to it. In fact this aspect of his life has been the subject of many discussions.

Milton's understanding of the result of every kind of musical sound and of the ner shading in effects is more minutely the pleasure of hearing

"-the lark begin his flight, And singing, startle the dull night."

Following the same thought he describes the thrill which the hounds and horn "-bid the soul of Orpheus sing, arouse at early dawn. The harmonious Such notes as warbled to the string,

the bloughman near at hand Whistles o'er the furrowed land,

expresses a wish to be covered with he hopes to hear;—
Lydian airs. How could he reveal more

"—the cherable host in thousand quires clearly a strong passion? The poet's personality is frequently Touch their immortal harps of golden wires, sing the light, fantasic musts of L'Allegro ing the light, fantasic musts of L'Allegro he respects sincerely the deeper, more

One finds so many references to music inspirational music appropriate to Il Penin Milton's poetical works that one comes eroso. Here the Muses sing; the nighton nearly every page. Most music lovers they shun the noise of folly, namely disknow that Milton was an interested stu- cord with other sounds. What love and

"-and as I wake, sweet music breath

Milton himself, must have heard the shown in his shorter poems than in the far off curfew pealing forth its clear longer ones, where, of course, he heralds melodious notes with the murmur of some every important action or coming event stream for its accompaniment. He tritely through music, generally in the form of singing. In L'Allegro Milton realizes for thoughts inexpressible by words when

> "More is meant than meets the ear." Notice how the power of music is

chords of happiness are brought out in: Drew iron tears down Pluto's cheek And made Hell grant what love did seek."

The proof of his enduring love for He alludes to the bells as merry and he have the first and the second of the second of

"-the cherubic host in thousand quires

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By GRACE BUSENBARK Or all the problems the teacher con- note before he plays it. It is even posfronts, that of showing results to the sible to have a larger card and cut out parent is perhaps the most difficult. The an opening the size of one measure or parent wants to see what he is getting thereabouts. Of course, this is only a

perhaps the best way of showing results kind often helps a pupil along a diffiis to reveal that actual progress has been cult journey.

made in reading. If the parent knows In this way the pupil wastes no time nothing about music and sees the little in looking twice at the same note, and is pupil halting with every few notes, the ready for the next measure for the next teacher can talk her head off on the vir- beat. This method applies particularly tues of her method but leave the parent to very slow playing necessary in the reading of new music. I have found it One of the best ways of correcting especially good with children inclined to halting playing with little ones is the fol- flightiness or "mind wandering" with the lowing. A beginner to whom the printed resultant stumbling. Stumbling is nothmusic is usually only a mysterious con- ing more than a habit-one that can be glomeration of hieroglyphics is generally permitted to grow or one that can be so engrossed with the notes that when rooted out if the teacher's methods are an unfamiliar note or phrase confronts sufficiently specific.

him he stops, often quite unnecessarily. The card idea helps to hold the interthus missing one or more beats, losing est of the pupil in an otherwise dull exhis place, and becoming generally con- ercise. The children enjoy the card that fused. In the writer's mind this is due plays tag with the notes as they call it. to lack of continued concentration or In fact, this plan trains the little one to lack of complete understanding of the see and move quickly and regularly. Five symbols. If the latter shortcoming is minutes' practice in this way does more remedied in the usual way, it is possible toward making good little sight-readers to clean up the other without trouble. I than an hour wasted upon diffuse work. have found it helpful to have a small Moreover, it develops a good rhythmic white card which I employ to cover each sense which would otherwise have been note as the pupil plays it. This forces impossible with a sluggish development

Three Kinds of Waltzes By OSCAR RIE

him to concentrate and look at the next of what might almost be called the read-

carriages in the street bearing happy were ready to do his smallest bidding, young people off to balls that one could Chopin, naturally a recluse in spirit, loved young people off to balls that one could Chopin, naturally a recluse in spirit, loved not attend oneself. The second class, to revive his memories in three-quarter the foot waltzes, are the Strauss waltzes, measure upon his beloved instrument, when all feel impleded to jump and spring His waltzes are the most delicate and in—eyes, hair, lips, arms and legs. Even the onlookers may be ground under the feet of the frenzied dancers. The mut—its waltzes were astural, the waltzes of Strauss, but feet of the frenzied dancers. The mut—its waltzes were also natural. Chopin, sicians never tire, but blow heroically however, was the flower of culture and on and on as though they took part in his waltzes are the bibber evidence.

SCHUMANN once differentiated between the waltzes of memory, of youth gone Head, Foot and Heart Waltzes. The by and of homesickness. That is, Chopin. first, he said, were written as one was Strauss commanded the orchestra, about to retire and heard the rumble of which to the final stroke of the bass drum on and on as though they took part in his waltzes are the highest manifestation the dance. These dances seem to me to of this delightful measure. The tempos be written in A major and D major. At wander here and there, criticism ends last there is a class for the A flat major and flowery breezes waft to and fro, and D flat major enthusiasts. These are moving the player to highest cestasy,

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Integration of a country church, naving fallen ill just before a fersival at the church, asked a friend of his—an accomplished musician—to play in his stead.

The friend consented, and, on the fixed day, choose the "Hallelujah Chorus," woman to sing that"—Boston Transverse and the state of the state of

playing full chords where the regular script. playing the organist only played single notes. The organist only played single notes organist only playing?"

"What is that the older girl it's List's "Which daughter?" asked Mrs. Cumplaying full chorus where the control of the contro

wind.

Presently, in the middle of the piece, the wind gave out. The organist waited to a few moments; then, inding it did not possess on again, he went round to the come on again, he went round to the sevent.—Washington Start.

come on again, he went round to us seven."—Washington Star. blower and found him just going home.

"Go on blowing," said the organist.

A well-known dramatic critic was leavement of the start of a s "Howing! said the hower. Why ing the theater after the third act of a you're finished. Do you think I've been new play. The manager, seeing him, explosing all these years and don't know claimed, "Why, Mr. X., there is another how many puffs the 'Hallelujah Chorus' act coming."

The organist of a country church, hav- Quint-"So you've written a new song

how many puffs the 'Hallelujah Chorus' act coming."
takes? You can't get over me."—Musical "Yes." retorted the critic, "that's why I
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